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The
Cynegetica of Nemesianus

A THESIS

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL
OF CORNELL UNIVERSITY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

By

DONNIS MARTIN

1917



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To

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for his kindly interest and many helpful
suggestions the author wishes to
express sincere thanks.

INTRODUCTION

HISTORY OF THE MANUSCRIPTS

Only three manuscripts of the Cynegetica of Nemesianus are in existence. Of these the best is Parisinus 7561, designated as A by Baehrens and Postgate. This MS. belongs to the tenth century. Parisinus 4839, designated as B by Baehrens, is also a manuscript of the tenth century but is so poor that its readings are of little value. The third MS. which we have is Vindobonensis 3261, designated as C by Baehrens, as *α* by Postgate. This MS. is a work of the sixteenth century and contains, besides the Cynegetica of Nemesianus, the Cynegetica of Grattius and the so-called Halieutica of Ovid. Hence the history of this MS. is closely connected with that of the MSS. of Grattius and an extensive treatment of this has been given by H. Schenkl, *Zu Grattius und anderen lateinischen Dichtern, Jahrb. f. class. Philol. Suppl. Bd. 24, 387 ff.*

The Cynegetica of Grattius and the Halieutica of Ovid are found in two old MSS. of the ninth century. The older is Codex Vindobonensis 277, fol. 55-73; the younger is Codex Parisinus 8071 (or Thuaneus) which contains only the first 159 verses of the Cynegetica of Grattius. The readings of these two MSS. agree to such an extent that M. Haupt, who issued the first critical edition of Grattius and Nemesianus, suspected that the Parisinus was a copy of the Vindobonensis.¹

¹Ovidii Halieutica, Gratii et Nemesiani Cynegetica ex rec. M. Hauptii, p. 13.

L. Traube first expressed himself decidedly in favor of the dependence of the Parisian MS. upon Cod. Vindob. 277.¹ This fact is recognized by Schenkl² and by F. Vollmer.³ In the case of the *Haliutica* and the *Cynegetica* of Grattius our MS. of the sixteenth century, Vindob. 3261, is also an obvious copy of Codex Vindob. 277. From a note on the fly leaf this MS. claims to be the work of Actius Sincerus Sannazarius. There also exists another MS. of the sixteenth century, containing only the Grattius and the *Haliutica*, which is evidently the work of the same hand. From a comparison of the readings of these two MSS. Schenkl concludes that Sannazarius must have made two attempts at copying the old MS.; that the copy found in Vindob. 277, fol. 74-83, from its many lacunae and faulty readings, was his first attempt; not content with this he made a second effort at deciphering the old MS. and the results of this we have preserved in Codex Vindob. 3261. The question then arises as to whether the old Cod. Vindob. 277 originally contained also the *Cynegetica* of Nemesianus and whether it was this MS., containing all three works, which Sannazarius brought to Italy and from which the Aldine edition was printed.

This we are led to believe from the words of George Logus who issued the Aldine edition in 1534. He professes that this edition is a copy made by a German youth, Aesiander, from the old codex of Sannazar: "Aesiander quidem ex uetustissimo codice, quod nobilis et cultissimus nostri temporis poeta Accius Sincerus Sannazarius longobardicis literis scriptum ex Galliis secum aliquando attulerat, quam potuit integre et

¹Berlin. Phil. Woch. 1896, 1050.

²op. cit. p. 387.

³P. L. M. 2. 1. praef.

incorrupte descripsit (i. e. Grattius) una cum autoribus illi coniunctis (i. e. the *Cynegetica* of Nemesianus and *Halieutica* of Ovid)." According to the words of Logus, Aesiander copied the three poems from the old codex of Sannazar which he had brought from Gaul. We have other evidence supporting the fact that Sannazarius brought the three poems together to Italy. Lilius Gyraldus, *Historia poetarum Dial.* 4, says: "Sed quod *Cynegetica* Grattius scripserit, Actius Sanazarus mihi aliisque pluribus asseruit et ostendit cum Neapoli animi gratia ex urbe profecti essemus: se enim ex Heduorum finibus atque e Turonibus detulisse opusculum de piscibus Ouidii et *Cynegetica* Grattii et Nemesiani. Id quod etiam suo scripto testatus est Pontanus quadam sua epistola ad ipsum Actium et P. Summontius." From the letter of Pontanus to Sannazarius, to which Gyraldus refers, it seems that Sannazarius had sent word from France of the new works which he had discovered and the writer makes mention of the 'fishes of Ovid' and a poem on hunting.¹ P. Summontius, a close friend of Sannazarius, also declares in his letters: "Is etiam ad nos attulit Ouidii fragmentum de piscibus, Grattii poetae cynegeticon, cuius meminit Ovidius ultima de Ponto elegia, cynegeticon item Aurelii Nemesiani, qui floruit sub Numeriano imperatore, et Rutilii Namatiani elegos."² Hence it is evident that Sannazarius brought the *Halieutica* and the *Cynegetica* of Grattius and Nemesianus to Italy and from the assertions of Logus they were in the same MS. Yet in the case of the *Halieutica* and Grattius, Schenkl shows that the Aldine text does not follow the old Vindob. 277 alone.³ Against this it agrees in many

¹See Haupt, p. 23.

²See Haupt, p. 24.

³op. cit. p. 393.

instances with the first copy made by Sannazarius, Vindob. 277, fol. 74-83; in many instances with the second copy, Cod. Vindob. 3261. From this fact Schenkl concludes that Aesiander did not have the old MS. itself but a third copy of it made by Sannazarius, in which the deciphering of the MS. had progressed still farther. Hence it is evident that the words of Logus in regard to the old codex of Sannazarius are not to be trusted.

Schenkl adds still another argument against the assumption that Codex Vindob. 277 ever contained the *Cynegetica* of Nemesianus. This MS. contains at present some verses of the *Eucheriae*, the *Halieutica*, a short epigram (Anth. 391), and the *Cynegetica* of Grattius. These are arranged in two quaternions, numbered 17 and 18, so that it is evident that part of the MS. has been lost. The *Thuaneus* contains these same works but preceded by several other selections. By a computation of the pages and lines which have been lost at the beginning of Vindob. 277, and by a comparison with the contents of the *Thuaneus*, Schenkl proves that the Paris MS. minus the satires of Juvenal (fol. 2-22) is a copy made from the *Vindobonensis* when it was complete.¹ Hence it is evident that the quaternions preceding 17 and 18 of Cod. Vindob. 277 did not contain the *Cynegetica* of Nemesianus; nor could it have followed the Grattius since the worn parchment of the last sheet shows that it has formed for centuries the close of the mutilated codex. But just as Aesiander did not copy the *Halieutica* and Grattius from the old MS. but from a copy made by Sannazarius, so it was only from a copy that he received the *Cynegetica* of

¹op. cit. 399-400.

Nemesianus. This copy which Sannazarius brought from France was probably the same as Cod. Vindob. 3261 and from the similarity of its readings must go back to Parisinus 7561.¹

THE ARCHETYPE

From the fact that certain verses in our MSS. are obviously out of place, Haupt has formed a most plausible theory as to the form of the ancient MS. from which our copies are derived and as to the method by which these transpositions arose.² Verse 12 as it stands in the MSS. after verse 24 is clearly out of place. Haupt then supposes that the poem began on the reverse side of a leaf and that the first page contained 23 verses. At the bottom of this page there was written in the margin the verse which should have been placed after verse 11 and which had been omitted by the scribe. The opposite page, on the second leaf, contained the same number of verses, so that the total of the two pages was 47 verses. Then the third page, or reverse side of the second leaf, began with verse 48. If this page and the two following contained 25 verses each, the third leaf or fifth page ended with verse 122. This verse is followed in our MSS. by seven verses, 123-9, which are out of place and which in the archetype must have followed verse 230. If we omit these verses here, the fourth leaf or sixth page began with verse 130. From verse 130 to verse 230 there are 101 verses which would have filled four pages with 26 verses on one page, 25 verses on the other three pages. Then in our ancient MS. the tenth page or sixth leaf began with those seven

¹See Schenkl, *op. cit.* p. 401.

²See Haupt, *Opusc.* I. 404-5.

verses, 123-9, followed by verse 231. From this it is evident that the transposition of these verses to their place after verse 122, as in our MSS., must have arisen through the fact that the scribe in copying the old MS. first skipped two leaves of it, the fourth and fifth, and thus inserted the verses in the wrong place. If we count these verses as they were in the archetype, at the beginning of the sixth leaf or tenth page, we have 102 verses left, from verse 224 to verse 325. These remaining verses would fill the sixth and seventh leaves with 26 verses on two pages, 25 verses on the other two. Thus verse 325 formed the last verse of the seventh leaf or thirteenth page. If Nemesianus left the poem in an unfinished state, as some have conjectured, we should scarcely expect to find the last leaf of the MS. filled out completely. From this fact Haupt concludes that the other leaves of the MS. were lost and in this way only 325 verses of the *Cynegetica* have survived.

HISTORY OF THE EDITIONS

The first edition, as we have already noticed, was the Aldine edition of George Logus in 1534. Upon this were based all the following editions until Haupt issued his edition in 1838 with the collation of Cod. Vindob. 3261. But since the Aldine edition was based either upon this MS. or upon a similar copy by Sannazarius, we find the text of the early editions in a good state, except where it is changed by bold and useless conjectures. The Aldine edition was reprinted hastily and with numerous mistakes by H. Steyner at Augsburg in 1534. A second reprint was made by Seb. Gryphius at Lyons in 1537. This edition represented the Aldine more exactly than that of Steyner. The edition of

P. Pithoeus in his *Epigrammata et poemata uetera*, Paris, 1590, marked an advance over previous texts since for the Halieutica and first 159 verses of the Grattius he had made a collation of Parisinus 8071. In 1613 C. Barth published his *Venatici et Bucolici poetae latini*. This edition is of interest because in forming his hasty and arbitrary text Barth made use of what he called his *editio germanica*. He describes it thus, "uetustissima editio litteris germanicis siue Longobardicis mauis, excusa, Lipsiae ut arbitror."¹ Again he declares that it is over a century old.² But other than this he gives no definite information about it and even the editors of his own day accused him of inventing this old edition in order to lend authority to his own absurd conjectures.

Much superior to the edition of Barth was that of Ulitius, *Jani Ulitii uenatio Nou-antiqua, ex officina Elzeuir*, 1645. It was supplied with copious notes. A similar edition with commentary was published by Thomas Johnson at London in 1699. The notes of Barth, Ulitius, and Johnson were published together in the *Poetae latini rei uenaticae scriptores et bucolici antiqui, Lugd. Batau. et. Hag. Com.*, 1728. The next edition of the *Cynegetica* was in the *Poetae latini minores* of P. Burmann, published at Leyden in 1731, but marked no advance over previous editions. (For an account of these early editions see Stern's edition, p. 9 ff.)

With the edition of J. C. Wernsdorf, *Poetae Latini Minores, vol. 1*, Altenburg, 1780, we enter upon a new era in the textual history of the *Cynegetica*. The conservatism of the text and the scholarly notes make this edition still of worth today. This text was reprinted

¹Calp. Ecl. 4. 34.

²Calp. Ecl. 4. 40.

by N. E. Lemaire, Paris, 1824, with a few additional notes by the editor. In 1832 another valuable edition of the *Cynegetica* appeared, *Faliscus et Nemesianus* by R. Stern. This edition is supplied with a critical apparatus of the old editions. The notes take up the problems of interpretation in a thorough fashion, presenting the views of previous editors. Although advance has since been made in establishing a text through the collation of the MSS., this edition of Stern's is still of great worth.

The first edition of the *Cynegetica* to be issued with the collation of a MS. was that of M. Haupt, published at Leipzig in 1838. The collation of Codex Vindob. 3261 put the text on a firmer basis although it was not altered to a large extent. Some years later the two MSS. of the tenth century, Parisinus 7561 and 4839, were discovered by Conrad Bursian at Paris.¹ Both of these MSS. were collated by Baehrens for his text of the *Cynegetica* in the *Poetae Latini Minores*, vol. 3, published in 1881. The most recent text which has appeared is that of J. P. Postgate in the *Corpus Poetarum Latinorum*, Fasc. 5, London 1905. For this text Postgate made use of Parisinus 7561 and of Vindob. 3261, disregarding Parisinus 4839, since its readings are so far inferior to the other two MSS. His text is naturally marked by a greater conservatism than that of Baehrens.

THE AUTHOR

The name of the poet is given as a subscription in MS. A: *fnit m. aurelii nemesiani Kartaginiensis cynegeticon*. C has at the beginning of the poem, *M. Aurelii Nemesiani Carthaginensis cynegeticon*.

¹See Haupt, *Opusc.* I. 403.

Hincmar of Rheims, who declares that he studied the *Cynegeticon* as a school-boy, gives the poet's name simply as *Carthaginensis Aurelius*: "ut uenatores ferae lustra sequentes agere auditu et lectione puer scolarius in libro qui inscribitur *Kynegeticon Carthaginensis Aurelii didici*."¹ But from other sources we learn that the poet was also called *Olympius*. The Aldine edition designates him as *Marcus Aurelius Olympius Nemesianus*. Flavius Vopiscus in the life of Numerian (*Script. Hist. August. 30. 11*) refers to him as *Olympius Nemesianus*. Lactantius, on Stat. Th. 5. 389 and 2. 58, quotes a certain *Olympius*. Although we have no works of Nemesianus preserved which contain these passages, it is probable that Lactantius is referring to Nemesianus as *Olympius*. Hence we may conclude that the poet's complete name was *Marcus Aurelius Olympius Nemesianus*.

Since the poet was evidently a native of Africa Wernsdorf suggested that the cognomen *Nemesianus* was derived from Nemeseum, a town of Marmarica. Later he preferred to think the name derived from the *Nemesii*, as *Claudianus* from the *Claudii*, *Tiberianus* from the *Tiberii*.² That there was a family of *Nemesii* seems probable since the name *Nemesius* was borne by several martyrs of the second and third century A. D.³ Whatever the origin of the name *Nemesianus* may have been, it seems to have been peculiar to Africa. We find it twice in ecclesiastical history, each time borne by an African. Augustine praises a boy by the name of Nemesianus as one of the African martyrs.⁴ Another

¹For the complete passage, see Baehrens, P. L. M. 3. 174. n.

²addenda p. 294.

³See the Onomasticon by Vincentius De-Vit.

⁴Serm. 286.

Nemesianus, Bishop of Thubunas, was present at a council which Cyprianus held at Carthage in 256 A.D. concerning baptism.¹ To him and his fellow workers Cyprianus addresses several letters (62, 70, 76). The *Nemesiani* may well have been an African family of rank and distinction. From the fact that Carus and his sons, to whom the poem is dedicated (v. 63 ff.), each bore the name of *Marcus Aurelius*, Ulitius suggested that Nemesianus, whose *nomen gentile* was also *Aurelius*, was connected by some bond of relationship with the Caesars. But the evidence is too slight to support such a supposition.

In regard to the life of the poet we have little knowledge beyond the fact that he was a native of Carthage. This fact, as we have seen, is attested by the MSS. and by the words of the Bishop Hincmar. Moreover we find in the poem itself evidence that Nemesianus lived in Africa. From the passage (vv. 76-85) in which he expresses his desire to behold the victorious emperors, Carinus and Numerian, it is evident that he is not at Rome. In verses 251-2, he refers to the Spaniards as the *people lying beyond the lofty peak of Calpe*. From this it is clear that the poet was in Africa or he could not have said *trans ardua Calpes culmina*.

That Nemesianus during his life time was known for his poetical ability is shown by the fact that he contended in a poetical contest with Numerian, son of Carus, who was himself famous as a poet and orator. Thus Vopiscus says of Numerian: "uersu autem talis fuisse praedicatur, ut omnes poetas sui temporis uicerit. Nam et cum Olympio Nemesiano contendit, qui ἀλιευτικά κυνηγετικά et ναυτικά scripsit inque omni-

¹See Cypr. Sententiae Episcoporum.

bus colonis inlustratus emicuit." Of the works of Nemesianus to which Vopiscus refers, we have only 325 verses of the *Cynegetica*. Whether he also wrote *Halieutica* and *Nautica* is a matter of doubt since we have only the statement of Vopiscus as evidence. Baehrens would change the reading *nautica* to *pontica* with reference to the *Incerti Ponticon Praefatio*, P. L. M. 3. 32, which he thinks may be the work of Nemesianus. Bernhardt proposed *ixeutica* as a reading instead of *nautica*.¹ Nemesianus would then have written, as Oppian before him, *Cynegetica*, *Halieutica*, and *Ixeutica*. This conjecture of Bernhardt's rests upon the fact that some verses *de aucupio* have come down to us under the name of Nemesianus. Gybertus Longolius in his dialogue on birds (*coloniae excudebat Jo. Gymnicus a. 1544*) writes: "Nemesiani poetae autoritas, qui de aucupio Latinis uersibus conscripsit, me in hanc sententiam perduxit (tetracem esse urogalum). descripserat autem furtim in bibliotheca porcorum Saluatoris Bononiensis uersus aliquot Hieronymus Boragineus Lubecensis, magnae spei adolescens, cum quo Bononiae et Ferrariae aliquandiu communi uita uixi: ex eis ego quosdam cum opus erit historia, tibi recitabo." Longolius then quotes 18 verses from Nemesianus on the *tetrax* and later gives 10 verses concerning the *scolopax*. These verses follow the *Cynegetica* in Baehrens' P. L. M. 3. p. 203 and Postgate's C. P. L. Fasc. 5. p. 572. Longolius' statement as to the manner in which he obtained the verses has aroused distrust and editors have varied in their opinions as to the authorship. Max Ihm, *Rhein. Mus.* 52. 454, presents the following arguments in favor of Nemesianus

¹Grundrisz d. Röm. Lit.³ 500.

as author: there is nothing in the verses *de aucupio* which might not be attributed to a poet of the third century; an archaism as *contemplauerit* (v. 3) may be compared with *ollis* (Cyn. 264) and *mage* (Cyn. 317); the elision of a long vowel, as in verses 5, 6, 14, 27, is not strange since instances of the same occur in the *Cynegetica* and *Eclogues*; there are reminiscences of Vergil and other poets such as are found in the other works of Nemesianus; finally there are resemblances to the *Cynegetica* and the *Eclogues*. Of the passages which Ihm cites the only two which display much similarity are v. 21, *praeda est facilis* and Cyn. 184, *faciles ut sumere praedas*. Yet as far as can be judged from these few verses *de aucupio*, it is quite probable that they are the work of Nemesianus.

DATE OF COMPOSITION OF THE CYNEGETICA

We do not know when Nemesianus was born nor when he died but from internal evidence we are able to date the composition of the *Cynegetica*. From the dedication of the poem (vv. 60–85) to the sons of Carus, Numerian and Carinus, it is evident that Carus was not alive at the time or the poet would have sung of his achievements instead of those of his sons. The Emperor Carus died in the midst of his Persian campaign, Dec. 25, 283 A.D.¹ Numerian, who had accompanied his father, led the army in retreat and by slow marches returned from the banks of the Tigris to those of the Thracian Bosphorus. Here the army discovered that Numerian had been made away with by Arrius Aper. A general assembly was held at Chalcedon and

¹See vv. 63–85. n.

Diocletian was proclaimed Emperor, Sept. 17, 284 A.D.¹ It was then in the course of these eight months, from the death of Carus to the death of Numerian, that Nemesianus composed his *Cynegetica*. It is evident that he knows of the victories of Carus in Persia² and of his death.³ But Carinus and Numerian must have both been alive when he wrote these verses for he pictures their return to Rome in triumph after their many victories.

Wernsdorf thought that the space of time intervening between the death of Carus and that of Numerian was too short for the composition of such a work as the *Cynegetica*.⁴ From the statement of Vopiscus that Nemesianus had written *Cynegetica*, *Haliutica*, and *Nautica*, Wernsdorf considered it impossible that Nemesianus left the poem in an unfinished state after learning of the death of Numerian. For the *Haliutica* and *Nautica*, he argues, are the minor parts of hunting and the poet would not have taken up those themes until the *Cynegetica* was finished. Moreover the words of Vopiscus indicate that it was the poet's fame, derived from these works, which led Numerian to vie with him in a poetical contest. Hence Wernsdorf concludes that the *Cynegetica* must have been written during the lifetime of Carus; that after his death Nemesianus added this part of the exordium in praise of Carinus and Numerian and that the poem was then published before the death of Numerian was reported. Stern supports the conclusions of Wernsdorf by observing that these dedicatory verses break the continuity of thought in the introduction and that their style is distinctly different

¹See Gibbon, *Decline and Fall of the Roman Empire* I, 338-49.

²See 71 f. n.

³See 64. n.

⁴See *Excursus* I.

from the rest of the poem.¹ But he fails to prove either assertion.

It is absurd to think that Nemesianus would have introduced these verses into the poem after he had already become famous as its author, as Werndorf suggests. There is no reason to assume that Nemesianus was already known as the author of the *Cynegetica* when he matched his skill against that of Numerian. Vopiscus wrote after the death of Nemesianus² and naturally named the most important works of his life. There is then no reason to believe that the rest of the poem was composed earlier than the dedicatory verses.

It is evident that the poem as it stands is in an unfinished state. In verse 237 the poet promises to relate later in detail the characteristics of certain dogs. But the poem breaks off after a description of the hunting nets without touching upon this subject. Moreover we may note that the length of the exordium, 102 verses, is entirely out of proportion to the rest of the poem. But we may feel sure that Nemesianus did not leave the poem incomplete or Vopiscus would not have mentioned it among his literary achievements. As to how long the poem was originally we can only conjecture. In the 325 verses which we have, the poet treats of the dogs, horses, nets and hunting equipment. He seems on the point of taking up the chase proper when the poem closes. From this we may infer that the entire poem did not embrace over 700 or 800 verses and it is quite possible that a poem of this length could have been written and published within eight months.

¹See pp. 31-3.

²Note the tense in the words "inque omnibus colonis inlustratus emicuit."

THE ECLOGUES OF NEMESIANUS

In addition to the *Cynegetica* four Eclogues, found in the MSS. which contain the seven Eclogues of Calpurnius, are considered the work of Nemesianus. The earliest editions assigned all of these Eclogues to Calpurnius until Angelus Ugoletus, in an edition printed at Parma about the year 1500, assigned the last four to Nemesianus. This edition claimed to be based upon an old MS. of Thadaeus Ugoletus, brought from Germany, which gave as the heading to the first seven Eclogues: *Titi Calpurnii Siculi Bucolicum carmen ad Nemesianum Karthaginensem incipit*; and to the last four Eclogues: *Aurelii Nemesiani Poetae cartaginensis Aegloga prima incipit*. The *Codex Gaddianus*, of the fifteenth century, has also the heading: *Aureliani Nemesiani Carthag. ecl. IIII*. Finally the Neapolitan MS., which is one of the best, has no inscription but the subscription: *Aureliani Nemesiani Cartag. bucol. explicit*. The testimony of these MSS. gave rise to the theory that the last four Eclogues were the work of Nemesianus. The dedication of the Eclogues of Calpurnius to Nemesianus as in the edition of Ugoletus and in some of the MSS. probably arose through a confusion of the subscription to the Eclogues of Calpurnius with the title to those of Nemesianus.

The question as to the authorship of the last four Eclogues seems to have been definitely decided by the treatise of M. Haupt, *De carminibus Bucolicis Calpurnii et Nemesiani*, 1854 (*Opusc.* I. 358). By his investigations Haupt has shown a number of essential differences between the first seven Eclogues and the last four.

Calpurnius shortens final *o* only in agreement with classical usage, as *puto* 6. 83, *nescio* 1. 21. But in the

Eclogues assigned to Nemesianus there are several bold uses of this metrical license as *exspecto* (2. 26), *ambo* (2. 17), *coniungo* (3. 14), *mulcendo* (1. 53). In the Eclogues of Calpurnius there are but eight elisions; in those of Nemesianus there are thirty-nine. Calpurnius does not elide a long vowel and even short ones are usually elided only in the first foot. On the other hand, in the last four Eclogues half of the elisions occur in feet other than the first and there are a few instances of the elision of a long vowel (1. 21; 2. 14, 32). In the Eclogues of Calpurnius the caesura occurs frequently after the second syllable of a dactyl in the fourth foot, while in the Eclogues of Nemesianus this caesura is found only six times. These metrical dissimilarities make it evident that the eleven Eclogues are not the work of the same author. Furthermore the last four Eclogues contain obvious imitations of the Eclogues of Calpurnius. This imitation is not such as would indicate an identity of authorship but verses and even couplets are taken entire from the first seven Eclogues. (Cf. Calp. 3. 56 ff., Nemes. 2. 37 ff.; Calp. 3. 61, Nemes. 2. 78; Calp. 2. 88, Nemes. 2. 74; Calp. 2. 1, Nemes. 2. 1.) A poet would scarcely repeat himself in such a fashion as this, while, from the extent to which Nemesianus in his *Cynegetica* imitated the third Georgic of Vergil, it would not be strange if in his pastoral poetry he borrowed to such an extent from another.

From the agreement of the *Cynegetica* with the four Eclogues in question, in the very points in which these Eclogues differ from those of Calpurnius, it seems still more probable that they are the work of Nemesianus. Final *o* is shortened in *cano* (1), *devotio* (83), *exerceto* (187). The caesura after the fourth trochee occurs more fre-

quently than in the Eclogues but only 13 times in the 325 verses. There are 39 elisions in the Eclogues, 51 in the Cynegetica. Schenkl has shown (Praef. p. 31) that in the character of the elisions also there is agreement between the Cynegetica and the Eclogues. Of the elisions in the Eclogues those of *que* amount to 56 per cent, in the Cynegetica 45 per cent. In the Eclogues 92.5 per cent of the elided syllables are short, in the Cynegetica 94 per cent. The elisions of a short *e* number 82 per cent in the Eclogues, 79 per cent in the Cynegetica. 44 per cent of the elisions in the Eclogues are in the first foot, 41 per cent in the Cynegetica.

Apart from the metrical similarities, there is other evidence which supports the conclusion that Nemesianus is the author of these four Eclogues. In the third Eclogue (23) where Pan is singing the praises of Bacchus these words occur: "hunc pater omnipotens uenturi prouidus aevi—pertulit, et iusto produxit tempore partus." In the Cynegetica similar verses are found (19): "ut pater omnipotens maternos reddere menses—dignatus iusti complerit tempora partus." Both passages are an imitation of Statius, Th. 7. 166: "cui tu dignatus limina uitae—praereptumque uterum et maternos reddere menses." Other imitations of Statius occur in these Eclogues and in the Cynegetica while none occur in the Eclogues of Calpurnius.¹ The unusual expression *lactis fluores* which occurs in the Cynegetica (220) is found also in the third Eclogue (67). There are other expressions also which by their similarity of phrasing betoken the work of the same author:

Ecl. 3. 60. non aquis uiribus
 Cyn. 182. non uiribus aquis

¹Haupt considers Wernsdorf wrong in comparing 4. 87 with Stat. Silv. 5. 1. 11.

- Ecl. 1. 12. hilares amores
 Cyn. 1. hilaresque labores
 Ecl. 4. 6. totis discurrere siluis
 Cyn. 49. totisque citi discurrimus aruis

quin et and *quin etiam*, which occur so frequently in the Cynegetica as to be displeasing, are found in the Eclogues of Nemesianus (3. 27, 63; 2. 74) but not in those of Calpurnius.

OTHER WRITERS OF CYNEGETICA

Nemesianus was preceded by four writers of Cynegetica, three of whom were Greek and one, Roman. The earliest treatise on hunting is the one ascribed to Xenophon, but between this and the poem of Nemesianus there is very little resemblance. Because Xenophon, in his Cynegeticus, failed to treat of the greyhound, Arrian of Nicomedia, who lived at the beginning of the second century A.D., wrote a treatise devoted entirely to coursing with the greyhound.¹ This work was intended, as Arrian tells us, as a supplement to the Cynegeticus of Xenophon. Although Nemesianus is the only other of the cynegetical writers who has a knowledge of coursing, strangely enough he has not imitated Arrian, the first writer of a courser's manual. A much larger debt he owes to Oppian, author of a poem on hunting in four books, who lived in the time of Caracalla. In expression and in subject matter, the poem of Nemesianus resembles especially the first book of Oppian's Cynegetica.

Nemesian's predecessor in the writing of Latin Cynegetica was Grattius, under whose name 541 verses

¹See note on verse 182 ff.

of a poem on hunting have been preserved. That this work was known during the classical period is attested by Ovid's reference to Grattius, *Pont.* 4. 16. 34. G. Curcio places the date of its publication between 19 B. C. and 17 A. D.¹ The question as to how much Nemesianus owes to Grattius, as his only Latin predecessor, is an interesting one and has been thoroughly investigated by Curcio, *Rivista di. Fil.* 27. p. 447. This subject had been previously considered by M. Fiegl² who noted several passages in the *Cynegetica* of Nemesianus as imitations of Grattius. Curcio rightly judges that these passages fail to prove such imitation. There is practically no similarity of diction and the similarity of thought is only such as we would expect to find in two poems treating of the same subject. Curcio notes the fact that the arrangement of the material in the *Cynegetica* of Nemesianus is exactly the reverse of that of Grattius; that in the many breeds of dogs and horses which Grattius names and in his careful characterization of them he displays a much larger special knowledge than Nemesianus. Furthermore, if we compare the technical terms which each poet has used, in regard to the nets, the breeding and the care of the dogs, medicinal aids for the rabies, etc., it will be seen that there is not the slightest similarity between the language of the two poets. In each instance Grattius is more full in his instructions, in the use of technical terms but less polished and poetical than Nemesianus. A close study of the two poems shows such wide diver-

¹*Rivista di. Fil.* 26. p. 57.

²*Des Grattius Fal. Cynegetica, seine Vorgänger und seine Nachfolger*, Görz 1890. Unfortunately I have not been able to obtain this work.

gences in style and treatment that we may well doubt whether Nemesianus even knew of the *Cynegetica* of Grattius. He may be sincere when he declares that he enters upon a new field and treads the untouched moss (vv. 8-11).

THE THIRD GEORGIC OF VERGIL

Nemesianus is much more indebted to Vergil than to any of the writers of *Cynegetica*. For that part of the *Cynegetica* which has come down to us, he evidently chose as his model the third Georgic of Vergil. How closely he followed this model may be seen from a comparison of the two poems. Each poet expresses his scorn of dealing with the trite themes of mythology (G. 3-8; Cyn. 15-47). Each exults that he is to sing of a new and rustic theme and predicts the glory which he will win in essaying this new path (G. 8-12, 291-3; Cyn. 1-15). Each promises that in the future he will gird himself to sing of a loftier theme, Vergil the victories of Caesar, Nemesianus those of Numerian and Carinus (G. 46-8; Cyn. 63 ff.). The subject matter of the third Georgic is similar to that of the *Cynegetica* since it deals with the care of the cattle and flocks with a few words on the care of the dogs. Hence Nemesianus found ample material for imitation. He follows Vergil in the description of the good points of a horse (G. 79-88; Cyn. 243-50); in the comparison of the fleetness of the horse with the north wind (G. 196-201; Cyn. 272-8). In the few words which Vergil devotes to the care of the dogs and the pleasures of hunting, the resemblance to the more extensive treatment of the *Cynegetica* is apparent (G. 404-13; Cyn. 103-237).

Other than these general points of similarity we find constantly, throughout the *Cynegetica*, words and phrases borrowed from the third *Georgic*. Many of these parallel passages are cited in the notes on the *Cynegetica* and make it apparent to what a large extent this poem is a copy of Vergilian thought and diction.

M. AURELII OLYMPII NEMESIANI
CYNEGETICA

Venandi cano mille uias hilaresque labores
discursusque citos, securi proelia ruris,
pandimus. Aonio iam nunc mihi pectus ab oestro
aestuat: ingentes Helicon iubet ire per agros,
Castaliusque mihi noua pocula fontis alumno 5
ingerit et late campos metatus apertos
imponitque iugum uati retinetque corymbis
implicitum ducitque per auia, qua sola numquam
trita rotis. iuuat aurato procedere curru
et parere deo. uirides en ire per herbas 10
imperat: intacto premimus uestigia musco;
et, quamuis cursus ostendat tramite noto
obuia Calliope faciles, insistere prato
complacitum, rudibus qua luceat orbita sulcis.
nam quis non Nioben numeroso funere maestam 15
iam cecinit? quis non Semelen ignemque iugalem
letalemque simul nouit de paelicis astu?
quis magno recreata tacet cunabula Baccho,
ut pater omnipotens maternos reddere menses
dignatus iusti complevit tempora partus? 20
sunt qui sacrilego rorantes sanguine thyrsos
(nota nimis) dixisse uelint, qui uincula Dirces
Pisaeique tori legem Danaique cruentum
imperium sponsasque truces sub foedere primo

dulcia funereis mutant gaudia taedis. 25
 Biblidos indictum nulli scelus; impia Myrrhae
 conubia et saeuo uiolatum crimine patrem
 nouimus, utque Arabum fugiens cum carperet arua.
 iuit in arboreas frondes animamque uirentem.
 sunt qui squamosi referant fera sibila Cadmi 30
 stellatumque oculis custodem uirginis Ius
 Herculeosque uelint semper numerare labores
 miratumque rudes se tollere Terea pinnas
 post epulas, Philomela, tuas; sunt ardua mundi
 qui male temptantem curru Phaethonta loquantur 35
 extinctasque canant emisso fulmine flammam
 fumantemque Padum, Cycnum plumamque senilem
 et flentes semper germani funere siluas.
 Tantalidum casus et sparsas sanguine mensas
 condentemque caput uisis Titana Mycenis 40
 horrendasque uices generis dixere priores.
 Colchidos iratae sacris imbuta uenenis
 munera non canimus pulchraeque incendia Glaucos,
 non crinem Nisi, non saeuae pocula Circes,
 nec nocturna pie curantem busta sororem: 45
 haec iam magnorum praecepit copia uatum,
 omnis et antiqui uulgata est fabula saeculi.
 nos saltus uiridesque plagas camposque patentes
 scrutamur totisque citi discurrimus aruis
 et uarias cupimus facili cane sumere praedas; 50
 nos timidos lepores, imbelles figere dammas
 audacesque lupos, uulpem captare dolosam
 gaudemus; nos flumineas errare per umbras

malumus et placidis ichneumona quaerere ripis
 inter harundineas segetes felemque minacem 55
 arboris in trunco longis praefigere telis
 implicitumque sinu spinosi corporis erem
 ferre domum; talique placet dare lintea curae,
 dum non magna ratis, uicinis sueta moueri
 litoribus tutosque sinus percurrere remis, 60
 nunc primum dat uela Notis portusque fideles
 linquit et Hadriacas audet temptare procellas.
 mox uestros meliore lyra memorare triumphos
 accingar, diui fortissima pignora Cari,
 atque canam nostrum geminis sub finibus orbis 65
 litus et edomitas fraterno numine gentes,
 quae Rhenum Tigrimque bibunt Ararisque remotum
 principium Nilique uident in origine fontem;
 nec taceam primum quae nuper bella sub Arcto
 felici, Carine, manu confeceris, ipso 70
 paene prior genitore deo, utque intima frater
 Persidos et ueteres Babylonos ceperit arces,
 ultus Romulei uiolata cacumina regni;
 imbellemque fugam referam clausasque pharetras
 Parthorum laxosque arcus et spicula muta. 75
 haec uobis nostrae libabunt carmina Musae,
 cum primum uultus sacros, bona numina terrae,
 contigerit uidisse mihi. iam gaudia uota
 temporis impatiens sensus spretorque morarum
 praesumit uideorque mihi iam cernere fratrum 80
 augustos habitus, Romam clarumque senatum
 et fidos ad bella duces et milite multo

agmina, quis fortes animat deuotio mentes.
 aurea purpureo longe radiantia uelo
 signa micant sinuatque truces leuis aura dracones. 85
 tu modo, quae saltus placidos siluasque pererras,
 Latonae, Phoebe, magnum decus, heia age suetos
 sume habitus arcumque manu pictamque pharetram
 suspende ex umeris, sint aurea tela, sagittae;
 candida puniceis aptentur crura coturnis, 90
 sit chlamys aurato multum subtemine lusa
 conrugisque sinus gemmatis balteus artet
 nexibus, implicitos cohibe diademate crines.
 tecum Naiades faciles uiridique iuuenta
 pubentes Dryades Nymphaeque, unde amnibus
 umor, 95
 adsint et docilis decantet Oreadas Echo.
 duc age, diua, tuum frondosa per auia uatem:
 te sequimur, tu pande domos et lustra ferarum.
 huc igitur mecum, quisquis percussus amore
 uenandi damnas lites avidosque tumultus 100
 ciuilesque fugis strepitus bellicque fragores
 nec praedas auido sectaris gurgite ponti.
 Principio tibi cura canum non segnis ab anno
 incipiat primo, cum Ianus, temporis auctor,
 pandit inocciduum bissenis mensibus aeuum. 105
 elige tunc cursu facilem facilemque recursu,
 seu Lacedaemonio natam seu rure Molosso,
 non humili de gente canem. sit cruribus altis,
 sit rigidis, multamque trahat sub pectore lato
 costarum sub fine decenter prona carinam, 110

quae sensim rursus sicca se colligat aluo,
 renibus ampla satis ualidis diductaque coxas,
 cuique nimis molles fluitent in cursibus aures.
 huic parilem summitte marem, sic omnia magnum,
 dum superant uires, dum laeto flore iuuentas 115
 corporis et uenis primaeuis sanguis abundat.
 namque graues morbi subeunt segnisque senectus
 inualidamque dabunt non firmo robore prolem.
 sed diuersa magis feturae conuenit aetas:
 tu bis uicenis plenum iam mensibus acrem 120
 in uenerem permitte marem; sit femina, binos
 quae tulerit soles. haec optima cura iugandi.
 mox cum se bina formarit lampade Phoebe
 ex quo passa marem genitalia uiscera turgent,
 fecundos aperit partus matura grauedo 125
 continuo largaque uides strepere omnia prole.
 sed, quamuis auidus, primos contemnere partus
 malueris; mox non omnes nutrire minores.
 nam tibi si placitum populosos pascere fetus,
 iam macie tenues sucique uidebis inanes 130
 pugnantesque diu, quisnam prior ubera lambat,
 distrahere inualidam lassato uiscere matrem.
 sin uero haec cura est, melior ne forte necetur
 abdaturue domo, catulosque probare uoluntas,
 quis nondum gressus stabiles neque lumina passa 135
 Luciferum uidere iubar, quae prodidit usus
 percipe et intrepidus spectatis annue dictis.
 pondere nam catuli poteris perpendere uires
 corporibusque leues grauibus praenosceres cursu.

quin et flammato ducatur linea longe 140
 circuitu signetque habilem uapor igneus orbem,
 impune ut medio possis consistere circo:
 huc omnes catuli, huc indiscreta feratur
 turba: dabit mater partus examen, honestos
 iudicio natos seruans trepidosque periclo. 145
 nam postquam conclusa uidet sua germina flammis,
 continuo saltu transcendens feruida zonae
 uincla, rapit rictu primum portatque cubili,
 mox alium, mox deinde alium. sic conscia mater
 segregat egregiam subolem uirtutis amore. 150
 hos igitur genetrice simul iam uere sereno
 molli pasce sero (passim nam lactis abundans
 tempus adest, albent plenis et ouilia mulctris),
 interdumque cibo Cererem cum lacte ministra,
 fortibus ut sucis teneras complere medullas 155
 possint et ualidas iam tunc promittere uires.
 sed postquam Phoebus candentem feruidus axem
 contigerit tardasque uias Cancrique morantis
 sidus init, tunc consuetam minuisse saginam
 profuerit tenuesque magis retinere cibatus, 160
 ne grauis articulos deprauet pondere moles.
 nam tum membrorum nexus nodosque relaxant
 infirmosque pedes et crura natantia ponunt,
 tunc etiam niueis armantur dentibus ora.
 sed neque conclusos teneas neque uincla collo 165
 impatiens circumdederis noceasque futuris
 cursibus imprudens. catulis nam saepe remotis
 aut uexare trabes, laceras aut mandere ualuas

mens erit, et teneros torquent conatibus artus
obtunduntue nouos adroso robore dentes 170
aut teneros duris impingunt postibus ungues;
mox iam cum ualidis insistere cruribus aetas
passa, quater binos uoluens ab origine menses,
inlaesis catulos spectaueris undique membris;
tunc rursus miscere sero Cerealia dona 175
conueniet fortemque dari de frugibus escam,
libera tunc primum consuescant colla ligari
concordes et ferre gradus clausique teneri.
iam cum bis denos Phoebe reparauerit ortus,
incipi non longo catulos producere cursu, 180
sed paruae uallis spatio saeptoue nouali.
his leporem praemitte manu, non uiribus aequis
nec cursus uirtute parem, sed tarda trahentem
membra, queant iam nunc faciles ut sumere praedas.
nec semel indulge catulis moderamine cursus, 185
sed donec ualidos etiam praeuertere suescant,
exerceto diu, uenandi munera cogens
discere et emeritae laudem uirtutis amare.
nec non consuetae norint hortamina uocis,
seu cursus reuocent, iubeant seu tendere cursus. 190
quin etiam docti uictam contingere praedam
exanimare uelint tantum, non carpere sumptam.
sic tibi ueloces catulos reparare memento
semper et in paruos iterum protendere curas.
nam tristes morbi, scabies et sordida uenis 195
saepe uenit multamque canes discrimine nullo
dant stragem: tu sollicitos impende labores

et sortire gregem suffecta prole quotannis.
 quin acidos Bacchi latices Tritonide oliva
 admiscere decet catulosque canesque maritas 200
 unguere profuerit tepidoque ostendere soli,
 auribus et tineas candenti pellere cultro.
 est etiam canibus rabies, letale periculum.
 quod seu caelesti corrupto sidere manat,
 cum segnes radios tristi iaculatur ab aethra 205
 Phoebus et attonito pallens caput exserit orbe
 seu magis, ignicomi candentia terga leonis
 cum quatit, hoc canibus blandis inuiscerat aestus,
 exhalat seu terra sinu, seu noxius aer
 causa mali, seu cum gelidus non sufficit umor 210
 torrida per uenas concrescunt semina flammae:
 quicquid id est, imas agit at sub corde medullas
 inque feros rictus nigro spumante ueneno
 prosilit, insanos cogens infigere morsus.
 discite igitur potus medicos curamque salubrem. 215
 tunc uirosa tibi sumes multumque domabis
 castorea, attritu silicis lentescere cogens;
 ex ebore huc trito puluis sectouae feratur,
 admiscensque diu facies concrescere utrumque:
 mox lactis liquidos sensim superadde fluores, 220
 ut non cunctantes haustus infundere cornu
 inserto possis Furiasque repellere tristes
 atque iterum blandas canibus componere mentes.
 sed non Spartanos tantum tantumue Molossos
 pascendum catulos: diuisa Britannia mittit 225
 ueloces nostrique orbis uenatibus aptos.

nec tibi Pannonicae stirpis temnatur origo,
 nec quorum proles de sanguine manat Hiberno.
 quin etiam siccae Libyes in finibus acres
 gignuntur catuli, quorum non spreueris usum. 230
 quin et Tuscorum non est extrema uoluptas
 saepe canum. sit forma illis licet obsita uillo
 dissimilesque habeant catulis uelocibus artus,
 haud tamen iniucunda dabunt tibi munera praedae,
 namque et odorato noscunt uestigia prato 235
 atque etiam leporum secreta cubilia monstrant.
 horum animos moresque simul naresque sagaces
 mox referam; nunc omnis adhuc narranda supellex
 uenandi cultusque mihi dicendus equorum.
 cornipedes igitur lectos det Graecia nobis 240
 Cappadocumque notas referat generosa propago
 *armata et palmas nuper grex omnis auorum.
 illis ampla satis leui sunt aequora dorso
 immodicumque latus paruaeque ingentibus alui,
 ardua frons auresque agiles capitisque decori 245
 altus honos oculique uago splendore micantes,
 plurima se ualidos ceruix resupinat in armos,
 fumant umentes calida de nare uapores,
 nec pes officium standi tenet, ungula terram
 crebra ferit uirtusque artus animosa fatigat. 250
 quin etiam gens ampla iacet trans ardua Calpes
 culmina, cornipedum late fecunda proborum.
 namque ualent longos pratis intendere cursus,
 nec minor est illis Graio quam in corpore forma,
 nec non terribiles spirabile flumen anhelii 255

prouoluunt flatus et lumina uiuida torquent
 innitusque cient tremuli frenisque repugnant,
 nec segnes mulcent aures, nec crure quiescunt.
 Sit tibi praeterea sonipes, Maurusia tellus
 quem mittit (modo sit gentili sanguine firmus). 260
 quemque coloratus Mazax deserta per arua
 nauit et assiduos docuit tolerare labores.
 nec pigeat, quod turpe caput, deformis et alius
 est ollis quodque infrenes, quod liber uterque,
 quodque iubis pronos ceruix deuerberet armos. 265
 iam flecti facilis lasciuaque colla secutus
 haret in obsequium lentae moderamine uirgae:
 uerbera sunt praecepta fugae, sunt uerbera freni.
 quin et promissi spatiosa per aequora campi
 cursibus adquirunt commoto sanguine uires 270
 nauatimque auidos comites post terga relinquunt.
 nauad secus effusis Nerei per caerula uentis,
 cum se Threicius Boreas superextulit antro
 tridentique sono uastas exterruit undas,
 omnia turbato cesserunt flamina ponto; 275
 ipse super fluctus spumanti murmure feruens
 conspicuum pelago caput eminent, omnis euntem
 Vereidum mirata suo stupet aequore turba.
 horum tarda uenit longi fiducia cursus,
 uis etiam emerito uigor est iuuenalis in aeuo. 280
 iam quaecumque suis uirtus bene floruit annis,
 non prius est animo quam corpore passa ruinam.
 nasce igitur sub uere nouo farragine molli
 cornipedes uenamque feri ueteresque labores

effluere aspecta nigri cum labe cruoris. 285
 mox laetae redeunt in pectora fortia uires
 et nitidos artus distento robore formant;
 mox sanguis uenis melior calet, ire uiarum
 longa uolunt latumque fuga consumere campum.
 inde ubi pubentes calamos durauerit aestas 290
 lactentesque urens herbas siccauerit omnem
 messibus umorem culmosque armarit aristis,
 hordea tum paleasque leues praebere memento:
 puluere quin etiam puras secernere fruges
 cura sit atque toros manibus percurrere equorum, 295
 gaudeat ut plausu sonipes laetumque relaxet
 corpus et altores rapiat per uiscera sucos.
 id curent famuli comitumque animosa iuuentus.
 nec non et casses idem uenatibus aptos
 atque plagas longoque meantia retia tractu 300
 addiscant raris semper contexere nodis
 et seruare modum maculis linoque tenaci.
 linea quin etiam, magnos circumdare saltus
 quae possit uolucresque metu concludere praedas,
 digerat innexas non una ex alite pinnas. 305
 namque ursos magnosque sues ceruosque fugaces
 et uulpes acresque lupos ceu fulgura caeli
 terrificant linique uetant transcendere saeptum.
 has igitur uario semper fucare ueneno
 curabis niueisque alios miscere colores 310
 alternosque metus subtemine tendere longo.
 dat tibi pinnarum terrentia milia uultur,
 dat Libye, magnarum auium fecunda creatrix,

dantque grues cycnique senes et candidus anser,
dant quae fluminibus crassisque paludibus errant 315
pellitosque pedes stagnanti gurgite tingunt.
hinc mage puniceas natiuo munere sumes:
namque illic sine fine greges florentibus alis
inuenies auium suauique rubescere luto
et sparsos passim tergo uernare colores. 320
his ita dispositis hiemis sub tempus aquosae
incipi ueloces catulos immittere pratis,
incipi cornipedes latos agitare per agros.
uenemur dum mane nouum, dum mollia prata
nocturnis calcata feris uestigia seruant. 325

NOTES

1 f. The poet begins in a lofty epic style recalling the *arma virumque cano* of Vergil. The hunting poem of Grattius begins in a similar fashion:

“dona cano diuom, laetas uenantibus artis
auspicio, Diana, tuo.”

HILARESQUE LABORES DISCURSUSQUE CITOS: the first *que* connects the two verbs, the second the two substantives; cf. v. 200. For such use of *que—que* see H. Christensen, *que—que bei den römischen Hexametrikern*, *Archiv f. lat. Lexikogr.* 1908, p. 188.

2. SECURI PROELIA RURIS: the hunting of the wild beasts was regarded as a sort of warfare. Grattius especially applies a large number of military terms to the chase. See H. Schenkl, *Jahrb. f. Philol. Suppl. Bd.*, 1897, 437–8.

3. PANDIMUS: change from the singular to the rhetorical plural is not uncommon (see Kühner-Stegmann, *Ausf. lat. Gramm.* 2¹, p. 88). AONIO . . . AB OESTRO: *with the inspiration of the muses.* *oestrus* is often used by the poets of poetic frenzy and inspiration. Cf. Stat. Th. 1. 32: “tempus erit cum Pierio tua fortior oestro—facta canam.”

4. HELICON: the name of the mountain is used for the Muses. This passage is an evident imitation of Verg. G. 3. 291 ff.:
“sed me Parnasi deserta per ardua dulcis
raptat amor; iuuat ire iugis qua nulla priorum
Castaliam molli deuertitur orbita cliuo.”

5. ALUMNO: this is the reading of all the manuscripts. Ulitius proposed as an emendation *alumnus*; Pithoeus suggested *Castalique*. As the verse stands *Castalius* must be used absolutely of Apollo. Cf. Ennod. Carm. 2. 109. 2:

“numquam frugiferis per saecula longa thyrambis
in me fluxerunt commoda Castalii.”

The use of *alumno* as *nursling* of the Muses may be compared with Auson. p. 229 (399). 3:

“Paule, Camenarum celeberrime Castaliarum
alumne quondam, nunc pater.”

NOUA POCULA: *fresh draughts of inspiration*; cf. Ov. Am. 1. 15.35: "mihi flauus Apollo—pocula Castalia plena ministret aqua."

6. METATUS: this is the reading of A, *metatur* of B², C, and the Aldine edition. The reading *metatur* probably arose through a failure to understand the following polysyndeton, *imponitque . . . retinetque . . . ducitque*. This, however, was common in the dactylic verse where *que* was especially convenient in forming dactyls; cf. Ov. Met. 14. 61: "ac primo refugitque abigitque timetque" (see H. Christensen, op. cit. p. 186 ff.).

7. IUGUM: used figuratively of being bound to the service of another. CORYMBIS: clusters of ivy berries. The ivy was used for the crowning of Bacchus and also of poets, since Bacchus through his relation to the drama was closely associated with the Muses. Cf. Prop. 2. 30. 39: "tum capiti sacros patiar pendere corymbos." Nemes. Ecl. 3. 18: "te cano qui grauidis hederata fronte corymbis—uitea sarta plicas."

8 f. DUCITQUE PER AUIA, QUA SOLA NUMQUAM—TRITA ROTIS: cf. Lucr. 1. 926: "auia Pieridum peragro loca nullius ante—trita solo." Oppian likewise declares his *Cynegetica* to be a new and untrodden field, Cyn. 1. 20.

9. AURATO PROCEDERE CURRU: the poet thus pictures as a triumphal procession his progress under the inspiration of the Muses. So Pindar speaks of being borne in the chariot of the Muses; cf. Pyth. 10. 101; Ol. 9. 120. Similarly Claud. 21. 23: "ipsaque Pierios lassant procliuia currus—laudibus innumeris."

10 f. EN: frequently used of the appearance of a divinity; cf. Ov. Met. 15. 677: "et Deus en; deus en! animis linguisque fauete." Hor. S. 1. 1. 15: "si quis deus 'en ego' dicat—iam faciam quod uoltis." IRE . . . IMPERAT: *impero* occurs occasionally in the poets with the passive infinitive, more rarely with the active (see Dräger, *Historische Syntax*, 2, 409-10).

11. INTACTO . . . MUSCO: cf. Prop. 3. 3. 25: "dixerat et plectro sedem mihi monstrat eburno qua noua muscoso semita facta solo est."

Hor. Ep. 1. 19. 21:

"libera per uacuom posui vestigia princeps non aliena meo pressi pede."

12 ff. Verse 12 is found in the MSS. after verse 24. Pithoeus' transposition of it to this place has met with general approval. But the passage still presents difficulties. The Aldine and other early editions read *se ostendat* instead of the *ostendat* of the MSS., *facies* instead of *faciles* and retain the *complacito* of the MSS. in v. 14. *obuia Calliope* is then interpreted as a vocative: "quamuis nota aliqua uia, et trita materia offerat se tu tamen obuia et auxilians Calliope, fac me insistere prato complacito, ut in hoc etiam semita facta appareat," (Wernsdorf). Baehrens follows the conjecture of Pithoeus by reading *facilest* for *faciles* and also *non placito* for *complacito*. The happiest solution of the difficulties of the passage is offered by Schenkl's conjecture of *complacitum* for *complacito*: *although Calliope in person shows me an easy course in the beaten path, it has pleased me to set foot in a meadow where glistens a road with freshly-made furrows. complacitus* as the perfect participle of *complaceo* with active force is well attested (see Neue-Wagener, *Formenlehre*, 3. p. 117).

14. QUA LUCEAT: a descriptive adverbial clause. RUDIBUS SULCIS: *rough* in the sense of *newly-made* or *untried*; cf. *rudes* . . . *pinnas*, v. 33. The same epithet is applied to the Argo as the first ship launched on the sea; cf. Lucan 3. 193; Prop. 3. 22. 13.

15-47. The poet tells us why he has chosen a new field. All mythological subjects are trite and worn. But in passing he takes occasion to heap up a number of brief, recondite mythological references in a style which is similar to that of Propertius.

16 f. IGNEMQUE IUGALEM LETALEMQUE: *the marital fire which destroyed her*. Cf. Ov. Met. 3. 308: "corpus mortale tumultus—non tulit aetherios, donisque iugalibus arsit."

17. DE PAELICIS ASTU: the use of *de* was much extended in the African Latinity and acquired instrumental force (see Sittl, *Lokale Verschiedenheiten der lateinischen Sprache*, p. 126). Cf. Nemes. Ecl. 3. 64: "et de uitibus hastas integit." Ecl. 2. 11: "quod non tam tenui filo de uoce sonaret." *paelex* evidently refers to Juno because of her jealousy. Disguised as Semele's nurse she had aroused her suspicion of Zeus and caused her to make the fatal request to behold Zeus in his majesty. The same term is applied to Juno in the *Laudes Herculis* which Wernsdorf attributes to Nemesianus (v. 47).

18. When Semele perished by the thunderbolt of Zeus, Bacchus was prematurely born. Zeus saved the child by cutting open his own thigh and concealing the infant there until the full time for his birth had come. Cf. Ov. Met. 3. 317: "tutaque bis geniti sunt incunabula Bacchi."

19 f. Cf. Nemes. Ecl. 3. 23:

"hunc pater omnipotens, uenturi prouidus aevi
pertulit et justo produxit tempore partus."

Stat. Th. 7. 166: "cui tu dignatus limina vitae
praereptumque uterum et maternos reddere menses."

21. The reference is to the death of Pentheus. The *thyrsi* were used by the Bacchantes in killing Pentheus. Manitius (Rhein. Mus. 44. 543) notes that this verse is an imitation of Val. Flac. 5. 76: "abluit eoo rorantes sanguine thyrsos."

22. DIXISSE: the perfect infinitive where we expect the present, as frequently with *uolo*. It is perhaps aoristic in force (see Bennett, *Syntax of Early Latin*, I, p. 427).

23. PISAEIQUE TORI LEGEM: the law by which the suitors of Hippodamia were compelled to contend in a chariot race with her father, Oenomaus, King of Pisa, and by which those who were defeated suffered death. Pelops by bribing Myrtilus, the charioteer of Oenomaus, won the race and the hand of Hippodamia (cf. Hygin. Fab. 84). Statius uses the same term as Nemesianus in regard to the conditions for winning Hippodamia, Silv. I. 2. 41:

"hanc propter tanti Pisaea lege trementem
currere et Oenomai fremitus audire sequentis."

24. SUB FOEDERE PRIMO: at the beginning of their marriage compact. For *sub* with temporal force cf. *sub uere nouo* v. 283.

26. The guilty love of Biblis for her brother, Caunus, forced him to flee from his home. Biblis hung herself and from her tears arose the fountain Biblis (cf. Ov. Met. 9. 454 ff.).

26 f. IMPIA MYRRHAE CONUBIA: Myrrha by means of trickery was guilty of an incestuous union with her father, Cinyras. In anger he attempted to kill her but she fled into Arabia where she was changed into a myrrh tree (cf. Ov. Met. 10. 298 ff.).

29. IUIT IN ARBOREAS FRONDES: cf. Ov. Met. 10. 493:

"sanguis it in sucos, in magnos bracchia ramos
in paruos digiti; duratur cortice pellis."

Prop. 3. 19. 15:

“crimen et illa fuit, patria succensa senecta
arboris in frondes condita Myrrha nouae.”

IUIT: the indicative in indirect questions is not rare in poets of the post-classical age (see Kühner-Stegmann, *Ausf. lat. Gramm.* 2², p. 494). ANIMAMQUE UIRENTEM: *a leafy spirit*, i.e. she became a tree nymph; cf. v. 94, “uiridique iuuenta pubentes Dryades.”

30. Cadmus, founder of Thebes, slew the dragon of Ares and, in punishment for this, he and his wife Harmonia were later changed into dragons. Cf. Ov. Met. 4. 577: “durataeque cuti squamas increscere sentit,” 588: “quotiensque aliquos parat edere questus—sibilat.”

31. STELLATUMQUE OCVLIS CUSTODEM: cf. Ov. Met. 1. 664: “talia maerentes stellatus submouet Argus.” Stat. Th. 6. 255: “inocciduis stellatum uisibus Argum.” Aeschylus applies to Argus the epithets *μυρωπιδης* (Prom. 569) and *πανδπητης* (Supp. 304).

33. SE TOLLERE TEEEA: This is the reading of C and of the Aldine edition. The readings of A and B are confused. *ad aera* instead of *Terea* is the reading of Baehrens who preferred the periphrasis. *rudi se tollere Terea penna* is the conjecture of Heinsius. There is no reason for departing from the reading of C: *Tereus who marvelled that the new wings bore him aloft*.

37. FUMANTEMQUE PADUM: because of the smoking body of Phaethon plunged into the waters; cf. Ov. Met. 2. 323:

“quem procul a patria diuerso maximus orbe
exceptit Eridanus fumantiaque abluit ora.”

Cf. Apollon. Rhod. 4. 597: ἡ δ' ἔτι νῦν περ—τραύματος αἰθομένου βαρὺν ἀνακηκίει ἀτμὸν.

CYCNUM PLUMAMQUE SENILEM: hendiadys. Cycnus was a relative and devoted friend of Phaethon. While lamenting his death on the banks of the Eridanus he was changed into a swan (cf. Ov. Met. 2. 367 ff.). PLUMAMQUE SENILEM: *the hoary feathers*; *senilem* is used because of the resemblance of the white feathers of a swan to the white hairs of old age; cf. Ov. Met. 2. 373: “canaeque capillos dissimulant plumae.” Verg. A. 10. 192: “canentem molli pluma duxisse senectam.” In verse 314 Nemesianus applies to the swans the epithet *senes*.

38. The Heliades, sisters of Phaethon, were changed into poplar trees while mourning over his death. Their tears continued to flow forth from the bark as amber, so they are said to be *ever weeping*; cf. Apollon. Rhod. 4. 603: ἐκ δὲ φαεινὰς—ἠλέκτρον λιβάδας βλεφάρων προχέουσι ἔραζε.

40. TITANA: = *solem*. According to the Roman poets the sun turned back its course at sight of the dreadful meal of Thyestes; cf. Sen. Thyest. 1035: "hoc est deos quod puduit, hoc egit diem—auersum in ortus." Luc. 1. 543: "qualem fugiente per ortus—sole Thyestea noctem duxere Mycenae."

43. INCENDIA GLAUCES: *ingentia* is the reading of all the MSS. *incendia* is the conjecture of Pithoeus.

44. CRINEM NISI: Nisus, King of Megara, had a purple lock of hair upon which his life depended. When Minos, King of Crete, was besieging the city, Scylla, daughter of Nisus, falling in love with Minos, pulled out the purple lock from her father's head and betrayed the city.

45. SOROREM: Antigone. *curantem* is the reading of A and is preferable to the *furantem* of C and of the Aldine edition. NOCTURNA . . . BUSTA: *the burial by night*.

47. Vergil begins the third Georgic in a similar strain, 3: "cetera quae uacuas tenuissent carmina mentes—omnia iam uulgata"; so also Manilius, in essaying a new field, recounts the time-worn themes of mythology and concludes, 3. 29: "speciosis condere rebus—carmina, uulgatum est opus et componere simplex."

48-62. The poet sets forth the pleasures of the chase as the new theme of which he will sing.

49. TOTISQUE CITI DISCURRIMUS ARUIS: repeats the *discursus-que citos* of v. 2. Similar also is the phrase *totis discurrere siluis* which occurs in Nemes. Ecl. 4. 6.

50. FACILI CANE: Grattius applies the epithet *faciles* to the Lycaonian dogs with the meaning of *tractable*, 159:

"sunt qui Seras alant, genus intractabilis irae,
at contra faciles magnique Lycaones armis."

Yet in this passage *facili* probably has the force of *agile* or *swift*. It is used thus of the quick glance of the eyes, Verg. A. 8. 310: "miratur facilisque oculos fert omnia circum—Aeneas." Juvenal applies the same term to the swift race horse, 8. 57: "nempe

uolucrem—sic laudamus equum, facili cui plurima palma—feruet.”

51. Cf. Verg. G. 1. 308: “auritosque sequi lepores tum figere dammas.”

53. flumineas . . . per umbras: *through the shade by the river's bank*; cf. State. Th. 9. 266: “flumineam rapiente uado puer Argipus ulmum—prenderat.”

54. ICHNEUMONA: the ichneumon (*ιχνεύμων*, the tracker) is a small weasel-shaped mammal, native of northern Africa, which feeds to a large extent upon reptiles and the eggs of the crocodile. According to Pliny (N. H. 8. 24, 25) and Oppian (Cyn. 3. 407) the ichneumon was the especial enemy of snakes and crocodiles. By rolling itself first in the mud, it was so protected that it could attack the snakes and kill them. It overcame the crocodiles by watching until one was asleep with jaws open, then rushing down his throat and devouring his vitals. Such stories are probably due to the great agility and dexterity of the ichneumon in killing snakes and vermin. PLACIDIS . . . RIPIS: suggests the sluggish waters of the Nile; cf. Stat. Th. 3. 527, *placidi clementia Nili*.

55. INTER HARUNDINEAS SEGETES: *amidst the thicket of reeds*. FELEMQUE MINACEM: evidently refers to a wild cat of some sort. The marten, weasel, and polecat, all belonging to the same group of carnivorous mammals, were not clearly distinguished in antiquity (see Hehn, *Kulturpflanzen und Haustiere*,⁶ p. 449). The *mustela* corresponds to the weasel, the *meles* to the marten or badger. The characteristics of the *feles* seem to be those of this same group of animals. It is described by Varro (R. R. 3. 11) and Columella (8. 14) as a robber of poultry. Pliny's description (N. H. 10. 73. 94) of the stealthy manner with which it approaches mice and birds and then suddenly darts upon them, might suit a domestic cat but nowhere does Pliny represent it as the tame companion of man. By his epithet *minacem*, Nemesianus indicates that it is a dangerous wild beast.

56. LONGIS PRAEFIGERE TELIS: this is the reading of C and the Vulgate; *profigeret* of A. *perfigere*, the conjecture of Johnson, is adopted by Postgate. But *perfigere* occurs only in Lucretius and there usually in the perfect participle *perfixus*. *praefigere* is explained by Wernsdorf as, “aduerso in capite uel fronte figere.”

Stern explains as, "felemque minacem icto telo in trunco arboris affigere." This interpretation, *to pin the threatening cat on the trunk of the tree with the long weapons*, might be supported by Manil. 4. 180:

"hoc habet hic studium, postes ornare superbos
pellibus, et captas domibus praefigere praedas."

Yet *praefigere* occurs in Tibullus (1. 6. 49) with the simple meaning *to pierce*: "statque latus praefixa ueru, stat saucia pectus." Hence it seems best to keep the reading of the MSS., *praefigere*, and to interpret it as *transfix* or *pierce*.

57. EREM: the hedgehog. *erinaceus, ericius* (χῆρ) are other forms of the name. IMPLICITUMQUE SINU SPINOSI CORPORIS: at the approach of danger the hedgehog rolls itself into a ball from which the spines stand out in every direction; cf. Pliny, N. H. 8. 37. 56: "ubi uero sensere uenantem contracto et ore pedibusque ac parte omni inferiore, qua raram et innocuam habent lanuginem, conuoluuntur in formam pilae, ne quid comprehendi possit praeter aculeos." Cf. also Oppian, Cyn. 2. 598 ff.

58. *For such a work it pleases me to spread my sails.* The metaphor, which is amplified in the following lines, is a common one for poets; cf. Hor. C. 4. 15. 3: "ne parua Tyrrhenum per aequor—uela darem." *curae* which slightly confuses the metaphor here was changed by Heinsius to *cymbae*, by Bachrens to *cursu* (= cursui).

59 f. These lines imply previous literary efforts on more ordinary themes than *Cynegetica*. Cf. Stat. Silv. 4. 4. 99: "fluctus an sueta minores—nosse ratis nondum Ioniis credenda periclis?" MOUERI: passive used as reflexive (see Blase, *Genera Verbi*, 299; Bennett, *Syntax of Early Latin*, 1. 6).

61 f. Strikingly similar to this passage, in thought and expression, is the preface to the *Raptus Proserpinae* of Claudian, 5 ff.:

"tranquillis primum trepidus se credidit undis
litora securo tramite summa legens;
mox longos temptare sinus et linquere terras
et leni coepit pandere uela Noto.
Ast ubi paulatim praeceps audacia creuit
cordaque languentem dedidicere metum
iam uagus inrumpit pelagus caelumque secutus
Aegaeas hiemes Ioniumque domat."

63-85. Dedication of the poem to the sons of Carus, Numerian and Carinus. Carus was emperor from Aug., 282 A. D. to Dec. 25, 283 A.D. He planned an expedition against the Persians and before his departure conferred on his two sons, Carinus and Numerian, the title of Caesar. Numerian accompanied him on the expedition. Carinus was made ruler over the western provinces and was charged with a campaign to the North for protecting Gaul. Carus' expedition against the Persians was successful and he had carried his victories beyond the Tigris when he died suddenly and mysteriously. His death was attributed to lightning, and the superstitious soldiers, terrified by such an omen, forced Numerian to lead them in retreat instead of continuing his father's victories. On this retreat Numerian was forced to keep in seclusion because of a weakness of his eyes but his commands were delivered by Arrius Aper, his Praetorian Praefect and father-in-law. The soldiers finally became suspicious and broke into the imperial tent where they found the corpse of Numerian. Diocletian was proclaimed emperor and immediately killed Arrius Aper, Sept. 17, 284 A.D. Upon the return of the Eastern troops a struggle followed between Diocletian and Carinus for possession of the empire. Carinus was killed by one of his soldiers, whose wife he had seduced, and the struggle was thus brought to an end, 285 A.D. (See Flav. Vop. in the Hist. August. 30; Eutrop. 9. 18, 19, 20; Aur. Vict. Caes. 38, 39.)

63. Cf. Verg. G. 3. 46: "mox tamen ardentis accingar dicere pugnas—Caesaris."

64. *DIUI FORTISSIMA PIGNORA CARI*: the dedication to the sons of Carus would imply that he was then dead as well as the title *diuus Carus*. *diuus* was the regular appellation of the deceased emperors after their deification by the senate. From the testimony of coins, Carus was among the *Diui Imperatores* of the third century (see Eckhel, *Doctrina numorum ueterum*, 8. 463).

65. During the third century the Roman empire had been threatened from every direction. The barbarians, Franks and Goths, had poured in from the North, the Parthians had overrun the eastern provinces. Probus, the predecessor of Carus, checked the invasions of the northern barbarians, suppressed the rebellions in Egypt (Vop. 28. 17. 4), and restored peace to the Roman world. Carus secured the safety of Illyricum by a crushing

defeat of the Sarmatians and restored the eastern frontier by his expedition against the Persians. In view of these recent achievements Nemesianus might well be inspired to sing of *the shores that are ours at both limits of the earth*. That he attributes such achievements, however, to Numerian and Carinus must be regarded as flattery and poetical exaggeration.

66. FRATERNUM NUMINE: *by the divine might of the brothers*. *numen* is used in speaking of an emperor as if he were a divinity (cf. v. 77, *bona numina terrae*); so also of the exercise of his divine will or power. This use of *numen* is noticeable in the Eclogues of Calpurnius; cf. 4, 132: "numine Caesareo securior ipse Lycaeus—Pan recolit siluas."

67 f. The poet names these four rivers as representing in general the extent of the empire in each direction, the Rhine in the north, the Nile in the south, the Arar (modern Saône) in the west and the Tigris in the east. QUAE RHENUM TIGRIMQUE BIBUNT: this is a common poetical expression to designate the dwellers by a certain river; cf. Stat. Th. 1. 686; Hor. C. 4. 15. 21; Verg. A. 7. 715.

68. UIDENT: the reading of all the MSS. is *bibunt*. This must have arisen from confusion with the *bibunt* of the preceding verse for no poet could have tolerated such a repetition. *uident*, the conjecture of Johnson, involves little departure from the letters of the MSS. and suits well the context of the passage. So we find in Luc. 10. 191: "spes sit mihi certa uidendi—Niliacos fontes." The source of the Nile was a perpetual mystery to the Romans. Lucan says of it (10. 295):

"arcanum natura caput non prodidit ulli
nec licuit populis paruum te, Nile, uidere,
amouitque sinus et gentes maluit ortus
mirari, quam nosse tuos."

Under Nero an exploring party was sent which ascended the Nile far above Syene (see Pliny N. H. 6. 29. 35; Sen. Q. N. 6. 8). Lucan gives a long account of various theories as to the sources of the river and of the expeditions which had been made in an attempt to discover where it took its rise (10. 189–331).

69. TACEAM: there is no need to assume with Wernsdorf that *taceam* for *tacebo* is due to a confusion of the futures of second and third conjugations. *taceam* is rather a subjunctive of determined resolution. This subjunctive is recognized in early Latin (see

Bennett, *Syntax of Early Latin*, I. 161). Cf. Plaut. Bacch. 1058, *taceam*. Here we may regard *taceam* as one of the archaic forms surviving in African Latinity (see Wölfflin, *Archiv f. lat. Lexikogr.* 7. 470-471) or we may consider it a purely archaistic use (see Kroll, *Das afrikanische Latein*, *Rhein. Mus.* 52. 575-6). PRIMUM: Baehrens reads *prima* limiting *Arcto* and compares the phrase *in prima oriente*, De Aue Phoenice, v. 1. It is difficult to see how such a change improves the text in any way. First of all the victories of the two brothers the poet will celebrate that of Carinus over the northern tribes. To what wars Nemesianus thus refers is doubtful. Fr. Bianchi has attempted to solve this problem, *De fide historica in Carini et Numeriani rebus gestis enarrandis Nemesiano poeta tribuenda*, pp. 16-19. From the words of Vopiscus in the life of Carinus, "contra Diocletianum multis proeliis confixit, sed ultimum pugna apud Marcum commissa uictus occubuit," Bianchi supposes that it must be some successful battles against Diocletian to which the poet refers. From the location of *Margum*, where the final battle was fought, he concludes that the region which the poet designates by the phrase *sub Arcto* is Dacia. The fallacy of this theory is at once obvious. How could Nemesianus have known that Carinus had been successful in some battles against Diocletian and yet not have known of the death of Numerian? It is evident from the poet's words that he has no knowledge of the death of Numerian. It is then the height of absurdity to suppose that by these wars he refers to the struggle of Carinus against Diocletian. When Carus departed on his expedition against Persia, he intrusted to Carinus a campaign in the North for the purpose of protecting Gaul. Flavius Vopiscus (30. 7) says: "ita quidem ut Carinum ad Gallias tuendas cum uiris lectissimis destinaret." Carinus was probably sent to Gaul in order to fortify it against the invasions of the northern barbarians. During the reign of Probus, the Germans, who had been ravaging Gaul, were driven back successfully but some new trouble may have arisen. We know from inscriptions that Carinus had the title of *Germanicus Maximus* (C. I. L. 8. 2717; 7002). Hence it may be a victory over the barbarians of Germany which the poet will celebrate. It is not unusual for the poet to designate this region by the phrase *sub Arcto*. Lucan (3. 89) speaks of the Gallic wars of Caesar as *Arctoi belli*. Baehrens would interpret *sub Arcto* as referring to Sarmatia and it is possible that Carinus continued his father's war against the Sarmatians

although Carus had administered to them an overwhelming defeat before his departure to Persia (see v. 65, note). At any rate we may infer from the words of Nemesianus that Carinus had won some degree of glory in a campaign against some of the northern barbarians.

71. PRIOR: *superior to* as Hor. C. 4. 10. 4: "color est puniceae flore prior rosae." GENITORE DEO: see v. 64, note.

71 f. In regard to the historical accuracy of this statement of Nemesianus, we may say that it is true of the father Carus but not so of Numerian. Carus had penetrated Persia far enough to take the two great cities of Seleucia and Ctesiphon (Eutrop. 9. 18). Of these cities Nemesianus could well speak as the *heart of the Persian Kingdom*. Upon the rise of the Parthian empire under the dynasty of the Arsacidae, Seleucia had become the royal residence. Later the ruin of Seleucia was brought about by the sacking of the city by the Romans (A.D. 165) and Ctesiphon succeeded to Babylon and Seleucia as one of the great capitals of the East. Since Numerian accompanied Carus on this expedition, it may be due to this fact that Nemesianus attributes to him the glory of taking the heart of Persia. The Roman public naturally expected that Numerian would lead the army on and continue his father's victories and these verses may have been written by Nemesianus before the final result of the eastern campaign was known.

72. UETERES BABYLONOS ARCES: Babylon had been one of the old capitals of the Persian empire. Xenophon tells us that Cyrus the Great spent the summer at Ecbatana, the spring at Susa, and the remainder of the year at Babylon (Cyprius 8. 6. 22). After the founding of Seleucia by Seleucus Nicator, Babylon ceased to be a great city but continued for many centuries to exist. Strabo, writing in the reign of Augustus, describes Babylon as practically a desert (16. 738). Certainly in the time of Nemesianus there could have been little left of this once mighty city. Since it was but forty miles distant from Seleucia and since Seleucia had succeeded it as capitol, the two cities were somewhat confused by later writers. So Lucan speaks of the trophies of Crassus as adorning Babylon when he means Seleucia (1. 10). Nemesianus evidently has reference to the victory of Carus but prefers to designate the captured region by naming the ancient citadel of Babylon as lending more glory to the achievement.

73. CACUMINA: interpreted by Burmann as referring to the emperors, by Wernsdorf as of the majesty of the Roman empire violated by the invasions of the Parthians. *cacumen* is used figuratively of the highest point in any development (e. g. Lucr. 5. 1457). It is doubtful what the poet means by the *heights of the kingdom of Romulus*, unless by this figure he wishes to indicate the height of majesty to which the empire had attained.

74 f. Refers to the Persian campaign of Carus and Numerian. The Parthians had been for a long time one of the most formidable enemies of the Romans but they no longer held the rule in Persia. Artaxerxes I had put an end to the Parthian house of Arsaces in 226 A.D. Subsequent to this time there is constant confusion in ancient authors between Persians and Parthians. IMBELLEMQUE FUGAM: an actual rout of the Parthians is meant and not the maneuver by which they pretended flight and then, turning, shot their arrows at their pursuers, although this formed a favorite theme for the Romans in connection with the Parthians; cf. Verg. G. 3. 31: "fidentemque fuga Parthum uersisque sagittis." Wernsdorf saw in the adjective *imbellem* a reference to this procedure of the Parthians, i. e. an unwarlike flight was unlike their usual pretended flight. But this is too subtle. The adjective *imbellis* forms a natural epithet to combine with *fuga*. CLAUSASQUE PHARETRAS PARTHORUM LAXOSQUE ARCUS: Gronovius thought this passage an imitation of Stat. Silv. 4. 4. 30: "et sontes operit pharetras arcumque retendit—Parthus." But the Scythians and Parthians were the most renowned of any people for their archery and such expressions are not unusual; cf. Hor. C. 3. 8. 23: "iam Scythae laxo meditantur arcu—cedere campis."

75. SPICULA MUTA: the reading of the MSS., *spicula nulla*, seems impossible here. Wernsdorf interpreted it as, "quorum nullus est usus, nulla fiducia"; Stern in a similar fashion, "nulla sunt uana quorum usus est nullus." Such an interpretation of *nulla* is doubtful and at best it is such a colorless epithet that it forms an anticlimax after *clausasque pharetras* and *laxosque arcus*. R. T. Clark, *Class. Rev.* 1913. 261, proposes as an emendation *spicula nuda*, i. e. *the unbarbed arrows*. But would the defeat of the Parthians have changed their arrows from barbed to unbarbed? That is what the poet represents by his epithets *clausas* and *laxos* and we expect an epithet of similar force with *spicula*. *spicula muta*, the reading of several of the old editions,

originated with Barth, who claimed to find it in his *editio Germanica*. This old codex, which no one else ever saw and about which Barth could give no definite information, probably existed only in his imagination (see Schenkl, *Jahrb. f. Philol. Suppl. Bd.* 24. 398). Yet as an emendation *mūta* for *nulla* is to be approved. The arrows of the Parthians are mute, i. e. they no longer hiss through the air. *stridens* is an epithet frequently used to describe the flight of the arrow; cf. Verg. A. 7. 531, *stridente sagitta*. So Sil. Ital. 9. 247 speaks of the *stridentis sibila teli*. Here *mūta* gives the opposite picture and the mute arrows are indicative of the utter rout of the Parthians.

77. Cf. Calp. Ecl. 7. 76:

“nunc tibi si propius uenerandum cernere numen
sors dedit et praesens uultumque habitumque notasti
dic age dic, Corydon, quae sit mihi forma deorum.”

78. GAUDIA UOTA: this reading of the MSS. is much better than the *gaudia nota* of the Aldine and other early editions. Barth had claimed that *uota* was the reading of his *Germanica* and emended it to *uoto*. But other editors had too little confidence in Barth's *uetus codex* and did not follow his reading.

79. SPRETORQUE MORARUM: cf. Ov. Met 8. 613: “deorum spretor erat.”

80. PRAESUMIT: *imagines* or *pictures in advance*. In verses 80–85 the poet must be picturing to himself the triumphal entry of the brothers into the city since the senate as well as the soldiers took part in a triumphal procession. Flavius Vopiscus describes in the following fashion the triumph of Aurelian (34): “iam populus ipse Romanus, iam uexilla collegiorum atque castrorum et catafractarii milites et opes regiae et omnis exercitus et senatus . . . multum pompae addiderant.”

81. AUGUSTOS HABITUS: probably refers to the triumphal robes; cf. Quint. Inst. 11. 1. 3: “nec habitus triumphalis, quo nihil excogitari potest augustius, feminas deceat.”

83. DEUOTIO: *loyalty*. *deuotio* was first used of religious consecration; e. g. Cic. N. D. 3. 6. 15: “tu autem etiam Deciorum deuotionibus placatos deos esse censes.” Later it came to be used, as here, of allegiance to the state, laws, etc. The Christian writers then used it of piety toward God; e. g. Lact. Inst. 2. 12. 15: “expersque omnium laborum deo patri summa deuotione seruiret.” (See Goelzer, *Latinité de Saint-Jérôme*, p. 234.)

84 f. AUREA . . . SIGNA: the *signa* of the legions were poles, usually ending in lancepoints, plated with silver and adorned with silver discs. Toward the top of the pole there was usually a transverse bar with purple ribbons hanging from it (see A. von Domaszewski, *Die Fahnen im Römischen Heere*, p. 35 ff.). PURPUREO . . . UELO: must have reference to the *uexillum* (a diminutive of *uelum*). The *uexillum* was the oldest standard of the Roman army. It was raised during the assembly of the *Comitia Centuriata* (Liv. 39. 15. 11). In the case of a *tumultus* the cavalry and infantry each rallied about a *uexillum*; cf. Serv. Verg. A. 8. 1: "proferens duo uexilla, unum russeum, quod pedites euocabat, et unum caeruleum, quod erat equitum." In form the *uexillum* was a rectangular fringed piece of cloth, usually purple, hanging from a transverse bar. After the legionary *signa* were introduced, the *uexillum* was retained as the special standard for the cavalry and for troops of infantry separated from the main division for special duty (see Domaszewski, *op. cit.* pp. 25-6). Yet the earliest *signa* of the maniples seem to have been combined with the *uexillum*, i. e. a small flag was attached to the silver pole along with the discs and other orders. It is probable that the new form of the *signum* without the *uexillum* was introduced by Augustus (Domaszewski, *op. cit.* p. 80). Yet the praetorian standards seem to have retained the *uexillum* in combination with the *signum*. Like the *signa* of the legions they were poles with transverse bars and ribbons. The poles were adorned with crowns instead of discs and frequently ended in *uexilla*, surmounted by lance points. Hence it is evident that Nemesianus is referring to such combinations of the *uexilla* with the *signa* when he speaks of the *golden standards gleaming afar with purple flag*.

85. SINUATQUE TRUCES LEUIS AURA DRACONES: *the light breeze swells the grim dragons*. The Romans seem to have borrowed the dragon as a military standard from the Parthians or Dacians, in the second or third century A.D. Vegetius speaks of the dragon as the standard of the cohort, 2. 13: "dracones etiam per singulas cohortes a draconariis feruntur ad proelium." In form the standard was the image of a large dragon fixed upon a lance.

86-102. Invocation to Diana as the goddess of hunting. Other writers of *Cynegetica* do not fail to give due honor to the goddess. It is under the auspices of Diana that Grattius undertakes his

poem (v. 2.) So Oppian is inspired by Diana to sing of hunting (1. 20-40). Xenophon advises that the hunt begin with prayer and with promise to Apollo and Artemis to share with them the spoils of the chase (6. 13). Arrian describes the Celtic custom of doing honor to the goddess and urges his fellow sportsmen to follow their example (33, 34).

86. Cf. Catull. 34. 9:

“montium domina ut fores
siluarumque uirentium
saltuumque reconditorum
amnumque sonantum.”

87 f. SÜETOS SÜME HABITUS: Huntresses usually wore the tunic, girt high as far as the knee. So Vergil describes the dress of a huntress, A. 1. 318:

“namque umeris de more habilem suspenderit arcum
uenatrix, dederatque comam diffundere uentis
nuda genu nodoque sinus collecta fluentis.”

In Callimachus' Hymn to Diana, the goddess asks of her father: *ἐς γόνυ μέχρι χιτῶνα—ζώνυσσθαι λεγνῶτον, ἔν' ἀγρία θηρία καινῶ.* Oppian describes the dress of a hunter with chiton girt to the knee, 1. 97 ff. PICTAMQUE PHARETRAM: the quiver was often adorned with painting. Cf. Ov. Her. 21. 173, “picta dea laeta pharetra.”

89. SINT AUREA TELA, SAGITTAE: cf. Callim. H. in Dian. 110.

90. *coturnus* is used by the Romans of the high laced hunting boot, the Greek *ἐνδρομίς*. Probus (Verg. G. 2. 8) defines it thus: “cothurni sunt calceamentorum genera uenatorum, quibus crura etiam muniuntur; cuius calceamenti effigies est in simulacris Liberi et Dianae.” So in Callimachus' Hymn to Diana, the *ἐνδρομίδας* are a part of the hunting equipment of the goddess, v. 15: *ὁδὸς δὲ μοι ἀμφιπέδλους Ἀμνισίδας εἴκοσι νόμφας—αἱ τὲ μοι ἐνδρομίδας τε καί, ὅππότε μηκέτι λύγκας—μήτ' ἐλάφους βάλλοιμι, θοοὺς κύνας εὐ κομέοιεν.* Compare also Verg. A. 1. 336:

“uirginibus Tyriis mos est gestare pharetram
purpureoque alte suras uincire cothurno.”

91. The *chlamys* was a short mantle usually fastened about the neck by means of a *fibula*. It was worn especially by the hunter who wrapped it around his left arm when pursuing wild animals (cf. Poll. 5. 18; Xen. Cyn. 6. 17). Wernsdorf has devoted a lengthy *excursus* to the question of the *chlamys* in this

place and thinks that Nemesianus must have used the term loosely for the tunic since Diana as a huntress is usually represented with a girded tunic and since the *chlamys* was never belted as described in the following verse. But the *chlamys* appears frequently in the representations of Diana. In the well known statue of the Artemis of Versailles (Louvre) the *chlamys* is thrown over the shoulder and then wound about the waist over her girded tunic. Nemesianus would probably represent the goddess with the short *chlamys* flying back from her shoulders and the *conrugesque sinus* of the following line refer evidently not to the folds of the *chlamys* but to the girded *chiton*. Thus Dido, dressed for the hunt, wears the *chlamys* over her dress, Verg. A. 4. 137: "Sidoniam picto chlamydem circumdata limbo; cui pharetra ex auro, crines nodantur in aurum, aurea purpuream subnectit fibula uestem."

AURATO MULTUM SUBTEMINE LUSA: *artfully interwoven with many a golden thread*. The *subtemen* was the woof or thread carried by the shuttle in weaving. It seems that in weaving cloth of gold it was usual for the woof to carry the golden thread. Cf. Verg. A. 3. 483: "fert picturatas auri subtegmine uestes." Servius says in regard to this passage: "nam male quidam *subtemen* stamen accipiunt cum stamen de auro esse non possit." *lusa* is unusual in its force here but seems to be used in imitation of Verg. G. 2. 464, "inlusasque auro uestes."

92 f. *Let the belt with its jewelled fastenings confine the wrinkled folds*. The *balteus* is used here of the woman's girdle, (ζώνη, cf. Callim. H. in Dian. 110 f.), with which the tunic was girded up. With this passage is to be compared especially the selection from a hymn to Diana which Terentianus Maurus quotes as from the *Ino* of Livius Andronicus (193f):

"sed iam purpureo suras include cothurno
balteus et reuocet uolucres in pectore sinus
pressaue iam grauida crepitent tibi terga pharetra."

Wernsdorf compares also the description of Diana, Claud. Rapt. Pros. 2. 33: "crispatur gemino uestis Gortynia cinctu—poplite fusa tenus."

94 f. The nymphs were the companions of Artemis in the hunt and dance (cf. Hom. Od. 6. 105). In Callim. H. in Dian. (13-17) she asks of Zeus sixty ocean nymphs to form her chorus and twenty nymphs of the river Amnisus to care for her dogs and hunting

equipment. Grattius also represents the nymphs as the companions of Diana (16-18). **NAIADES FACILES**: the Naiads were the nymphs of springs, streams, and of fresh water in general. *faciles, gentle or friendly*, is used as an epithet of the nymphs by Vergil (Ecl. 3. 9), of the Hamadryads by Propertius (2. 34. 76). **UIRIDIQUE IUUENTA PUBENTES DRYADES**: the Dryads were originally the nymphs of the forest although later they were identified with the Hamadryads or tree nymphs. The distinction is given by Servius on Verg. Ecl. 10. 62: "hamadryades nymphae quae cum arboribus et nascuntur et pereunt; dryades uero sunt, quae inter arbores habitant." **UIRIDIQUE IUUENTA PUBENTES**: in connection with the Dryads we can scarcely keep from seeing in this phrase a description of them as tree nymphs. Yet the phrase may be used simply to designate their youthfulness; cf. Verg. A. 5. 295, *uiridique iuuenta*. Callimachus (H. in Dian. 14) describes the nymphs of Artemis thus: *πάσας ἐναέριαις, πάσας ἐν ταῖσιν ἀμύρποις*.

95. **NYMPHAEQUE, UNDE AMNIBUS UMOR**: cf. Verg. A. 8. 71: "nymphae genus amnibus unde est." The river nymphs formed a special class of the water nymphs. They were called *Potameides* or often named after their especial rivers, as the *nymphae Pactolides*, Ov. Met. 6. 16.

96. The Oreads were the mountain nymphs; cf. Calp. Ecl. 4. 134: "placido quin fonte lauatur—Nais, et humanum non calcatura cruorem—per iuga siccato velox pede currit Oreas." Vergil (A. 1. 498) describes a thousand Oreads as forming the chorus of Diana:

"qualis in Eurotae ripis aut per iuga Cynthi
 exercet Diana choros, quam mille secutae
 hinc atque hinc glomerantur Oreades."

DOCILIS . . . ECHO: Echo was one of the Oreads. So Seneca (Troad. 109) speaks of her as, *habitansque cauis montibus Echo*; cf. also Eur. Hecabe 1110. According to Ovid, Hera took from her the power of speech, except that of echoing, because she had protected the amours of Zeus. She then fell in love with Narcissus but, as her love was not returned, pined away until there remained nothing of her but her voice (Met. 3. 356-40). **DOCILIS**: *easily taught* and hence *responsive*; cf. Calp. Ecl. 2. 28: "me Siluanus amat, dociles mihi donat auenas." **DECANTET**: must take its color from the character of Echo, repeating in a

chant-like fashion the words of the Oreads. It is not necessary to see in *decantet* the unusual force of *iterum iterumque aduocet* as given by the *Thesaurus Linguae Latinae*. We understand that the Oreads and Echo are to form a part of the chorus of Diana when, in connection with the preceding verses, the poet says: *let responsive Echo sing over the words of the Oreads*. He thus makes a coordinate clause of the feature which we expect in a descriptive subordinate clause, *let the Oreads be your companions whose words, etc.*

98. DOMOS ET LUSTRA FERARUM: cf. Grat. 235: "iuxtaque domus quaesita ferarum." Verg. A. 3. 646: "cum uitam in siluis inter deserta ferarum—lustra domosque traho."

100. AUDOSQUE TUMULTUS: *the greedy tumult*, i. e. of the avaricious citizens. This reading of the MSS. has been variously altered because of the repetition in *auido*, v. 102. Ulitius proposed *rabidos* or *pauidos*. Baehrens reads *rabidos*, Postgate, *rapidos*. These emendations lend no distinctive force to *tumultus*. If the reading of the MSS. is to be changed I would suggest *subitosque tumultus* as in Manil. 1. 896: "quin et bella canunt ignes subitosque tumultus."

101. BELLIQUE FRAGORES: cf. Stat. Th. 7. 797.

102. AUIDO: this is the reading of A and C, *avidus* of the old editions based on the Aldine. Ulitius interpreted the verse as referring to fishing but this would form an anticlimax after the preceding verse. The picture is rather of traders risking their lives on the sea for gain. The same sentiment is frequently expressed by poets, e. g. Hor. C. 1. 28. 18: "exitio est audium mare nautis."

103–126. The theme proper begins. The poet first treats of the selection of dogs for breeding.

104 f. From being the god of entrances, Janus was also considered the god of the beginnings of all things. Hence the beginnings of all divisions of time were sacred to him. He was invoked at the beginning of the day; cf. Hor. S. 2. 6. 20, "matutine pater, seu 'Jane' libentius audis." On the Kalends, as the beginning of the month, he was associated in worship with Juno; cf. Macrob. 1. 9. 16. Especially sacred to Janus were the Kalends of January, since the first month of the year was named for him as the god of beginnings. TEMPORIS AUCTOR: cf. Ov. Fast. 1. 65: "Jane, biceps, anni tacite labentis origo."

105. INOCCIDUUM . . . AEUUM: *inocciduus* is usually applied to constellations. As applied to the year it must mean *ever recurring* or *revolving*. For the figure with *pandit* cf. Mythogr. Vat. 3. 4. 9: "Janus . . . anni ianuam pandat."

106. CURSU: Nemesianus uses this frequently as a technical term of the chase. Grattius prefers to use metaphorical expressions taken from warfare such as *in armis*, 173. RECURSU: the withdrawal of the dogs from the chase. The idea is expressed more fully in verses 189-90. FACILEM, etc.: readily obeying commands both to pursue and to withdraw. For *facilis* with the meaning *tractable* cf. Grat. 160.

107. The Spartan and the Molossian dogs were the most renowned of antiquity. Yet it is difficult to characterize definitely these breeds of dogs, partly because of the many kinds of each, partly because the Roman poets used these names loosely to designate any good hunting dog. The two main varieties of the Laconian dog were the Castorian and the fox-like, which so resembled the fox in appearance that it was said to be a mixture of fox and dog. But the fame of the Spartan dogs probably rested upon the Castorian breed which was keen-scented, swift, and courageous. Xenophon recommends the Spartan dogs for tracking the hare and even for hunting the wild boar (Cyn. 10. 1). Of the *canis Molossus* there were evidently two types, one similar to the mastiff which could have been useful only for guarding house and fold, the other similar to the greyhound but much heavier in build. The famous Molossian hunting dogs must have belonged to this latter variety. These two types of the Molossian dog are represented upon the coins of Epirus (see O. Keller, *Die Antike Tierwelt*, 1 p. 103 ff.). Vergil describes the Spartan and Molossian dogs as useful both for guarding the fold and for hunting (G. 3. 404-13). So also Horace says of them, Ep. 6. 5:

"nam qualis aut Molossus aut fuluus Lakon,
amica uis pastoribus,
agam per altas aure sublata niuis
quaecumque praecedit fera."

Seneca gives a good characterization of them as hunting dogs, Phaedr. 31 ff.:

"at vos laxas
canibus tacitis mittite habenas
teneant acres lora Molossos

et pugnaces tendant Cretes
 fortia trito uincola collo.
 at Spartanos
 genus est audax audumque ferae
 nodo cautus propiore liga."

108 ff. This description of the appearance of a good dog is to be compared with the description by Grattius, 269-79, by Oppian, Cyn. I. 401-13, by Xenophon, Cyn. 4. I.

108 f. CRURIBUS . . . RIGIDIS: Grattius expresses the thought more aptly, 277: "siccis ego dura lacertis crura uelim."

109 f. *Beneath the broad breast and at the end of the ribs, the body should be gently sloping with well-developed keel.* MULTAM . . . CARINAM: used because of the resemblance of the breastbone to the keel of a ship. Pliny says (N. H. II. 37. 82): "pectus homini tantum latum, reliquis carinatum, uolucris magis et inter eas aquaticis maxime." Grattius describes the breast of the dog thus, 274: "ualidis tum surgat pectus ab armis—quod magnos capiat motus magnisque supersit." Cf. Oppian, Cyn. I. 409: *εὐρέες ὀμοπλάται, πλευρῶν ἐπικάρσια ταρσά.*

111. The keel-shaped chest gradually narrows again into a belly lean and firm. SICCA: denotes a firm and healthful condition of the flesh; cf. *siccis lacertis*, Grattius, 277. *siccitas* is used with similar meaning by Cicero, De Sen. 34: "summam esse in eo corporis siccitatem." SE COLLIGAT: *to narrow*; this meaning is rare and usually found in the perfect participle; cf. Ov. Met. 13. 911: "ingens apicem collectus in unum . . . uertex."

112. RENIBUS: = *lumbis*. DIDUCTAQUE COXAS: *wide spreading hips*. *coxas* is a Greek accusative. For a similar use of *diducta* cf. Avien. Arat. 467: "nam diducta ulnas (Andromeda) magna distendit in aethra."

113. Arrian in his description of the greyhound (Cyn. 5. 7.) advises that the ears should be large and soft so as to appear from their size and softness as if broken. So also Xenophon, Cyn. 4. I: *ᾠτα μακρά, λεπτά, ψιλὰ δπισθεν.*

114. HUIC PARILEM SUMMITTE MAREM: cf. Grat. 263: "iunge pares ergo." SIC OMNIA MAGNUM: Scaliger thought the reading should be *sunt omnia magna*. Stern interpreted the words of the text in a similar fashion: "sic (si parilem submittis) nihil non egregium et admirabile erit." The singular *magnum* he explained

as lending the force, "So ist alles ein groszes Ganzes." Such interpretations fail to consider the following clause—*dum superant uires*—which must depend closely on *summitte marem*. The balance of the sentence and the unity of thought is better kept by interpreting *magnum* as limiting *marem* and *omnia* as a Greek accusative: *a male thus large in every proportion as the female which I have described*. So Vergil in the description of a good cow says (G. 54): "tum longo nullus lateri modus; omnia magna." Although the adverbial *omnia* occurs elsewhere in Vergil (A. 4. 558; 9. 650), this use was very rare in classical Latin and established itself first in prose after the time of Fronto (see Wölfflin, *Das adverbielle cetera, alia, omnia*, Archiv f. lat. Lexikogr. 2, p. 95).

115. For similarity of thought and expression cf. Verg. G. 3. 63: "interea, superat gregibus dum laeta iuuentas—solue mares." LAETO FLORE IUVENTAS: cf. Verg. A. 7. 162: "primaeuo flore iuuentus."

117. Cf. Verg. G. 3. 67: "subeunt morbi tristisque senectus."

118. Supply *canes* as subject of *dabunt*. NON FIRMO ROBORE: ablative of quality limiting *prolem*. The combination of this phrase with *inualidam* may be compared with such a pleonastic use as *validas . . . uires*, v. 156.

119. The male and female should be equal in physical perfection but unequal in age.

121 f. BINOS . . . SOLES: *sol*, frequently used by the poets as synonymous with *day*, is rarely used absolutely for *year*.

122. Verse 122 is followed in all the MSS. by verses 224–30. These verses are obviously out of place in a discussion of the breeding. Moreover verse 231, following verse 223 in the MSS., forms an abrupt change of topic after the treatment of rabies. Schrader (Obs. p. 86) proposed to remedy the latter passage by placing verses 231–6 after verse 127 of the MSS. But this would only increase the difficulties of the first passage. Haupt first suggested that verses 123–9 of the MSS. be placed after verse 223. In this way the treatment of the different breeds of dogs is united in one passage as it seems that it must have been originally. In a study of the form of the archetype, Haupt has shown how these verses might have been misplaced in our MSS. (see Introduction p. 7).

123. SE FORMARIT: to become full or wax; expressed by Ovid thus, Met. 2. 344: "luna quater iunctis impleat cornibus orbem." BINA LAMPADE: singular for plural; cf. Lucr. 5. 879: *corpore bino*.

125. APERIT PARTUS: cf. Hor. C. S. 13: "rite maturos aperire partus—lenis Ilithyia." MATURA GRAUEDO: *ripe pregnancy*. *grauedo* was not used with this significance in the classical period. Pliny uses it frequently of the headache, e. g. 23. 1. 6. 10.

126. QUE: post-positive as occasionally in dactylic poetry (see Bednara, *Archiv f. lat. Lexikogr.* 14, p. 326). STREPERE: *swarming*.

127-194. Discussion of the care of the young dogs. The poet treats of the selection of the best whelps, of the proper food to be given them, and of the correct training for the hunt.

127. Cf. Col. 7. 12. 11: "primus effoetae partus amouendus est, quoniam tiruncula nec recte nutrit et educatio totius habitus aufert incrementum."

128. MALUERIS: future perfect with future force. MOX: *afterward*, i. e. in the case of succeeding litters. MINORES: used of the young dogs by Grattius, 303.

129. POPULOSUS FETUS: *numerous offspring*. *populosus* is found only in late Latinity; cf. Kretschmann, *De Latinitate Apulei*, p. 51.

130. MACIE TENUES: cf. the similar expression in Verg. G. 3. 129: "ipsa autem macie tenuant armenta uolentes." SUCIQUE INANES: *sucus* is used of the sap of plants, of the blood or vigor of animals. Terence, Eun. 318, describes a girl thus: "color uerus corpus solidum et suci plenum." Cf. also Hor. C. 3. 27. 53: "antequam turpis macies decentes—occupet malas teneraeque sucus—defluat praedae."

131 f. Grattius also advises that only part of the litter be kept, 288:

"ne matrem indocilis natorum turba fatiget,
percensere notis iamque inde excernere prauos."

132. UISCERE: *ubere*. *uiscera* is used of any of the vital organs but rarely in the singular as here; yet cf. Ov. Met. 6. 290; Tib. 1. 3. 76.

134. ABDATURAE DOMO: the primary meaning of *abdere* is to remove, *amouere*, ἀπορῖθναι. Later it took on the force to shut

up or *conceal*. Its primary meaning is best seen in passages where the *place from which* is indicated; so Tib. 2. 1. 82: "et procul ardentem hinc precor abde faces." But with *abdo*, when having the force of *includo*, an ablative denoting place where is frequently found; cf. Verg. A. 1. 60: "sed pater omnipotens speluncis abdidit atris." Hence the question arises as to whether Nemesianus means *shut up at home* or *remove from home*. The same phrase, with the same difficulty of interpretation, occurs in Verg. G. 3. 96: "abde domo nec turpi ignosce senectae." The latter passage seems best interpreted of shutting the horse up or leaving him no longer at liberty (see Conington ad loc.). In regard to the young dogs, however, the inferior ones would probably be killed or removed from home in order to dispense with the difficulty of feeding and caring for them. (For the uses of *abdere* see Thielmann, *Archiv. f. lat. Lexikogr.* 3. p. 471.)

135 f. QUIS NONDUM GRESSUS STABILES: *who have not yet a steady gait*. *gressus* is practically synonymous with *legs*; cf. Pliny N. H. 8. 12. 33: "cauent hoc dracones ob idque gressus primum alligant cauda." NEQUE LUMINA PASSA LUCIFERUM UIDERE IUBAR: *nor have their opened eyes beheld the brilliancy of the day*. Pliny gives an interesting theory in regard to the length of time required for the opening of the eyes, N. H. 8. 40. 62. 151: "gignunt caecos, et quo largiore aluntur lacte eo tardiore uisum accipiunt, non tamen umquam ultra XXI diem nec ante septimum. quidam tradunt, si unus gignatur, nono die cernere, si gemini, decimo, itemque in singulos adici totidem tarditatis ad lucem dies." LUCIFERUM . . . IUBAR: *Lucifer*, properly the morning star which heralded the day, is frequently used as a substantive for *day*. Similar to the adjectival use with *iubar* are the words of Ovid F. 2. 149: "quintus ab aequoreis nitidum iubar extulit undis—Lucifer."

137. SPECTATIS DICTIS: *advice which has stood the test of experience*.

138 f. Cf. Grattius, 298: "illius et manibus uires sit cura futuras perpensare: leuis deducet pondere fratres."

139. *By their heavy bodies you will be able to recognize in advance those which will be swiftest in the chase*. Wernsdorf and Stern were unwilling to think that the heaviest dog would be chosen as the swiftest. Hence Wernsdorf explained: "corporibus grauibis

uel iis, quae praeponderant, praenoscerere qui leues cursu futuri sunt, nempe leuiore pondere." Grattius was thought to advise the selection of the lightest dog, according to the old interpretation, *leuis* (nom.) *deducet pondere fratres*. But *leuis* is best interpreted as an acc. plural and in that case Grattius agrees with Nemesianus as to the superiority of the heaviest dog. (See Vollmer, P. L. M. 2. 1. p. 34.)

140-50. Instead of this novel and somewhat cruel method of selecting the best puppies which Nemesianus relates, Grattius would select them from certain natural characteristics. He describes in a very realistic fashion the actions of the best puppy in the litter, 293 ff.:

"adfectat materna regna sub aluo,
ubera tota tenet, a tergo liber aperto,
dum tepida indulget terris clementia mundi;
uerum ubi Caurino perstrinxit frigore uesper,
*ire placet turbaque potens operitur inertii."

140 f. *Let a line be drawn widely with a circumference of flame and let the fiery heat mark off a suitable circle.*

143 f. INDISCRETA TURBA: *indistinguishable pack*. The dogs are not yet so far developed that the good ones may be distinguished from the bad. Similarly Vergil uses *indiscreta* in describing twin brothers, A. 10. 391: "simillima proles—indiscreta suis gratusque parentibus error."

144. EXAMEN: *examine*, the reading of the Vulgate, necessitated joining *honestos* with *partus*, i. e. the mother by her test will indicate the worthy offspring. *examen*, the reading of all the MSS., is much superior: *the mother will make the test of her offspring*. *examen* in the sense of *test* or *trial* is poetical and late. See Schulze on the frequent use of *examen* with this significance by Symmachus, *Diss. Phil. Hal.* 6. p. 159.

145. . TREPIDOSQUE PERICLO: Baehrens has thus corrected the reading of the MSS., *trepidoque periclo*. If the reading of the MSS. is followed, a double construction must be understood for the two ablatives, *iudicio* and *periclo*, i. e. *saving them by her judgment and from the danger*. Such a use seems impossible. Moreover the epithet *trepidus* is naturally applied to the dogs rather than to the danger. Postgate's suggested emendation, *trepidansque*, improves the sentence structure but departs farther from the reading of the MSS. than the correction of Baehrens.

148. Wernsdorf compares Pliny, N. H. 8. 40. 62. 151: "optimus in fetu qui nouissimus cernere incipit aut quem primum fert in cubile feta."

PRIMUM: the best whelp in the litter. CUBILI: a dative with the goal notion as Verg. A. 5. 451, *it clamor caelo*; Hor. C. I. 28. 10, *Panthoiden iterum Orco demissum*. (Cf. Schmalz, *Syntax*. p. 71.) Wölfflin misinterprets the passage when he translates, "sie trägt ihn vom Lager fort" (*Archiv f. lat. Lexikogr.* 2. p. 252),

149. MOX ALIUM, MOX DEINDE ALIUM: *mox mox* is not to be interpreted as *modo modo*, although it acquired this force in late Latin. Here it is literal and cumulative, *soon another, then soon another*. (See Wölfflin, *Archiv*, 2. p. 252). CONSCIA MATER: *the knowing mother*, i. e. with an intuition for selecting the best of her young.

150. SEGREGAT: *separates from the rest of the litter. segregat* thus approaches its literal meaning, *to separate from the flock*; cf. Phaedr. 3. 15. 3: "ouesque segregatas ostendit procul." If we recall the fact that *egregiam* literally means *chosen from the herd*, the combination of the two words is rather striking.

151. GENETRICE SIMUL: *simul* as a preposition with the ablative is found in the poets and Tacitus. It is frequently postpositive as here; cf. Tac. Ann. 3. 64, *septemuiris simul*; Sil. Ital. 3. 268, *his simul*. Zöchbauer, *Untersuchungen zu den Annalen des Tacitus*, p. 48, has attempted to prove that *simul* is used with the dative case instead of the ablative. His arguments are based upon those instances where *simul* is used with forms which might be either dative or ablative. Where the ablative case is used, he would explain the ablative as an absolute use and *simul* as adjectival or adverbial. Hence he interprets *genetrice simul* as *ita ut genetrice simul sit*. Such an interpretation is forced. The ablative case of this passage is supported by the use in Sil. Ital. 5. 418: "auulsa est nam protinus hosti—ore simul ceruix."

152. MOLLI SERO: cf. Verg. G. 3. 405: "uelocis Spartae catulos acremque Molossum—pasce sero pingui." Servius (ad loc.) explains: *sero pingui*, aqua lactis quae pingues efficit canes. LACTIS ABUNDANS: *abundans* with the genitive is not so common as with the ablative. See Stöcklein, *Abundabilis—abundus*, *Archiv f. lat. Lexikogr.* 7. p. 207. It is noticeable

that of the fifteen instances of *abundans* with the genitive, which Stöcklein cites, five are with the genitive *lactis*. Cf. Verg. Ecl. 2. 20: "quam diues pecoris, niuei quam lactis abundans."

153. Cf. Calp. Ecl. 5. 53: "tumidis spument tibi mulctra papillis."

154. *occasionally furnish them bread with milk as food*. Cf. Varro, R. R. 2. 9. 10: "nec non ita panem hordaceum dandum, ut non potius eum in lacte des intritum." Grattius advises similar food for the dogs, 307: "lacte nouam pubem faciliq̄ tuebere maza."

156. PROMITTERE: *show signs of*. UALIDAS . . . UIRES: the conjunction of a synonymous adjective and substantive was one of the features of the *tumor Africus*. Sittl (*Lokale Verschiedenheiten der lat. Sprache*, p. 95) cites such instances as *profundas altitudines*, Arnob. 38. p. 25. 12; *fecundae ubertatis*, Mart. Cap. 5. 428.

157. CANDENTEM AXEM: in midsummer the sun reaches its highest arch across the sky and passes nearest the zenith of the vault. Valerius Flaccus describes in a similar fashion the sun at midday, 3. 481:

"iam summas caeli Phoebus candentior arces
uicerat et longas medius reuocauerat umbras."

158. TARDASQUE UIAS: because the days in summer are longer. CANCRIQUE MORANTIS: the sign of the Zodiac in which the sun is found at the time of the summer solstice. The epithet *morantis* is used since, at the time of the solstice, the sun seems to stand still in its northward movement and the lengthening of the days is imperceptible. Wernsdorf compares Manil. 1. 568:

"alter ad extremi decurrens sidera Cancri
in quo consummat Phoebus lucemque moramque
tardaque per longos circumfert lumina flexus,
aestium medio nomen sibi sumit ab aestu."

159. MINUISSE: the perfect infinitive is frequently used instead of the present by the dactylic poets because of its metrical convenience. SAGINAM: the heavier food of bread and milk prescribed in v. 154 and again in v. 175.

160. *maintain rather the liquid nourishment*, i. e. the *molle serum* of v. 152. *magis* in the sense of *potius* is not unknown in

the classical period but becomes frequent in the late Latin (see Krebs—Schmalz, *Antibarbarus*).

161. GRAUIS MOLES: the *heavy bulk* of their bodies resulting if they are overfed. DEPRAUET: *make crooked* or *distort*; cf. Varro, L. L. 9. 11: "ut eorum (puerorum) deprauata corrigan crura." Xenophon likewise states that a heavy diet will distort the legs of a young dog (Cyn. 7. 4).

162. TUM: *at that age*. NEXUS NODOSQUE: synonymous terms unless *nodos* is used of the muscles as in Stat. Th. 6. 819: "grauia ossa tamen nodisque lacerti—difficiles."

163. CRURA NATANTIA: *unsteady legs*. Calpurnius uses *natant* of a necklace swinging to and fro, 6. 43: "rutiloque monilia torque—extrema ceruice natant." Ovid describes thus a foot slipping about in a shoe which is too large, Ars. Am. 1. 516: "nec uagus in laxa pes tibi pelle natet."

165. NEQUE NEQUE: Nemesianus uses *neque* *neque* in joining two prohibitive subjunctives (cf. vv 227, 8), *nec* in adding a prohibitive subjunctive to previous commands (cf. vv. 189, 263, 299).

166. IMPATIENS: sc. of the mischievous actions of the puppies. NOCEASQUE: the negative extends to this but *que* seems to indicate an explanatory detail of the previous command.

167. CURSIBUS: cf. v. 106, n. The corresponding term for the chase used by Oppian and Xenophon is *δρῆμος*. REMOTIS: removed from the general household or from their mother; hence it has the force of *shut up* or *confined*. The translation of this passage by Cabaret—Dupaty (*Panckoucke's Bibliothèque Lat. Fran.* vol. 1) is ludicrous. He interprets *remotis* as *weaned* and sees in the following verses a description of the play of the young dogs when at liberty. He is thus forced to explain *robore*, v. 170, as a *tree* and *postibus*, v. 171, as *pieces of wood*. But the poet is clearly giving, as his reason for not confining the dogs, a description of the way in which they would injure themselves in trying to escape.

168. MANDERE: Hensius proposed this correction for *pandere*, the reading of the MSS. *pandere ualuas* could scarcely be used of the actions of dogs. The proleptic epithet *laceras*, applied to the doors, indicates that *mandere* is the correct reading.

172. MOX IAM CUM: *mox cum iam*, the arrangement of the Vulgate, is retained by Baehrens.

173. QUATER BINOS UOLUENS . . . MENSES: cf. Hor. C. 4. 6. 38:

“rite crescentem face Noctilucam
prosperam frugum celeremque pronos
uoluerе menses.”

174. SPECTAUERIS: this passage has been variously interpreted inasmuch as the following *tunc* would seem to introduce the apodosis to *mox cum*. But there is no connective for *spectaueris* if coordinate with *passa*. Burmann suggested that *spectaueris* be taken directly with *mox cum* and that *iam ualidis . . . menses* be considered parenthetical. Johnson changed *spectaueris* to *spectauerit* and this correction is adopted by Baehrens and Postgate. But the sentence becomes extremely awkward with such a reading, *as soon as time, permitting them to stand firmly on their legs, rolling around eight months from their birth, has beheld*, etc. Wernsdorf's suggestion that *spectaueris* is a future perfect with future force and forms the apodosis to *mox cum* is the only logical solution of the difficulty. *inlaesis . . . membris* is not a repetition of *ualidis . . . cruribus* but is explained by verses 165–171: *as soon as time, rolling around eight months from their birth, has permitted them to stand firmly on their legs, you will see the dogs on all sides with limbs unimpaired*, i. e. if you have not kept them confined. *tunc* then resumes the directions for the feeding, *at that age it will be suitable*, etc.

175. CEREALIA DONA: a frequent metaphor with Ovid; cf. Fast. I. 683; 6. 391. Met. II. 122.

176. DE FRUGIBUS: equivalent to an appositional genitive. The use of *de* with the ablative instead of a genitive became frequent in late Latin. Sittl notes this usage as one of the features of African Latinity (*Lokale Verschiedenheiten der lat. Sprache*, p. 126).

177 f. An imitation of Vergil, G. 3. 167:

“ubi libera colla
seruitio adsuerint, ipsis e torquibus aptos
junge pares et coge gradum conferre iuuenos.”

LIBERA . . . COLLA: Greek accusative.

178. CONCORDES ET FERRE GRADUS: *not to keep step*, as this would be a strange precept for the training of hunting dogs, but

merely to advance evenly or to keep together. This was a part of their training since they were kept on the leash until the scene of hunting was reached. Cf. Ov. Tr. 5. 9. 27: "utque canem pauidae nactum uestigia ceruae—latrantem frustra copula dura tenet." Cf. Xen. Cyn. 6.13-14.

179. Cf. Ov. Met. 1. 11: "nec noua crescendo reparabat cornua Phoebe." BIS DENOS: Xenophon recommends entering the dogs in the chase at an age of eight or ten months (Cyn. 7. 6), while Arrian advises an age of eleven months (25. 1) or two years (26. 1).

180. PRODUCERE: to lead forth the hounds for their first lessons in coursing.

181. SAEPTOUE NOUALI: *an enclosed field* i. e. that the young hounds may have a better chance to catch the hare. Xenophon notes the fact that hares are most visible when crossing ground which has been turned by the plough (Cyn. 5. 18).

182 ff. From the following description of the training of the young dogs, it seems that Nemesianus is treating of greyhounds. Greyhounds pursue their quarry by sight and not by scent and are used in England to course the hare, in America to course the jack rabbit. This method of hunting was unknown to the Greeks and Romans until comparatively late. One of the earliest references in literature is that of Ovid, Met. 1. 533. The *canis Gallicus*, whose pursuit of the hare is described by Ovid, is evidently a greyhound. Whether the Greeks and Romans were acquainted with dogs of this variety at an earlier date is a matter of doubt. The greyhound figures on early Egyptian monuments and was used in Egypt to hunt gazelles and ostriches (see O. Keller, *Die Antike Tierwelt*, 1. p. 101). The famous Cretan hunting dogs, as seen on the coins of Phaestum and Cydonia, resemble the greyhound but the Romans make no distinction between their method of hunting and that of the Spartan and Molossian dogs. Xenophon judges these Cretan dogs ferocious enough to hunt the wild boar (Cyn. 10. 1) while Arrian bears witness that they hunted on scent (Cyn. 3. 1). Xenophon evidently has no knowledge of such a breed of dogs as the greyhound but treats only of the keen-nosed dogs of scent and of the savage ones used for attacking wild beasts. Because of Xenophon's ignorance of the greyhound, Arrian wrote his *Cynegetica* to supplement that of his predecessor. He describes at length the famous Celtic greyhounds, the *uertragi*,

and treats entirely of coursing with these dogs. In his time then coursing had become an established recreation. Grattius devotes a few verses (203-5) to the description of the greyhound but in general he deals with the *canes bellicosi* and the *canes sagaces*. It is strange that Nemesianus, if he is dealing entirely with the *uertragi* or *canes Celtici*, nowhere mentions them by such a term. In his directions for breeding he selects a bitch of the Spartan or Molossian breed (v. 107). We must then assume a cross breed if we are to regard the *ueloces catulos* as of the greyhound variety. The ancients were not at all averse to the crossing of various breeds. Ovid refers to dogs bred of a Spartan dam and Cretan sire (Met. 3. 223) and the Cretan dogs, as we have seen, were similar to the greyhound. Yet the *Cynegetica* as a whole is not a treatise on coursing as is that of Arrian. The nets which are described as a part of the hunting equipment (299 ff.) would be unnecessary in such a case. Arrian thus compares hunting and coursing (24.4): "Such are the methods of coursing adopted by those who have fleet hounds and horses: they neither ensnare the animals with toils, nets, or springs; nor employ, in short, any other tricks or wily inventions but contend with them in a straight-forward trial of speed." Nemesianus nowhere indicates such a distinction and is evidently treating of hunting in general but his method of training the dogs applies especially to coursing. Arrian's description of the way in which to train greyhounds is entirely similar (25. 1), while Oppian describes quite a different method of teaching hunting dogs to follow a scent (1. 481 ff.).

182. NON UIRIBUS AEQUIS: of *unequal strength*. For the same phrase cf. Nemes. Ecl. 3. 60.

185. NEC: with the imperative, rare in classical poetry. MODERAMINE: this is the reading of all the MSS. but is changed to *moderamina* by Baehrens and Postgate. Johnson, who proposed this correction, understood the verse to mean: *do not once let the dogs have the management of the chase* (i. e. *do not let them forth unrestrained*) *but train them for a long time in a small valley or enclosed field*. Stern favored the retention of *moderamine* but went astray in his interpretation: "*saepenumero indulge catulis i. e. patere ut quiescant interdum et uires queant recolligere.*" Wernsdorf correctly interpreted *moderamine* as the moderation of the chase and explained: "*nec semel hoc facito, ut moderato, quemadmodum dixi, cursu catulorum uiribus et*

aetate pareas sed saepius ita exerceto." That *moderamine* means *moderation* is clear from the preceding verses where the poet advises that the hunting ground be restricted in extent and the hare inferior in strength to the dogs. *cursus* is not the object of *indulge* but genitive with *moderamine*: *do not once only indulge the dogs with moderation in coursing but train them frequently, etc.*

186. UALIDOS: sc. *lepores*.

187. MUNERA: the conjecture of Ulitius for *munere*, the reading of the MSS. Postgate retains *munere* and punctuates thus: *exerceto diu uenandi munere, cogens*. But *munera* is much more natural than *laudem* as the object of *discere*.

189. CONSUETAE HORTAMINA UOCIS: *the urgings of the familiar voice*; i. e. of the huntsman or of the *magister* whom Grattius describes (328-36).

190. CURSUS REUOCENT: *recall the chase*; a somewhat doubtful construction. Burmann proposed: *seu rursus reuocent*. The reading should probably be *seu cursu reuocent*. The structure of the sentence would then be logical since *catulos* would be the object understood with both *reuocent* and *iubeant*: *whether the orders of the master recall them from the course or bid them continue the chase*. For *reuocare* with the ablative cf. Verg. G. 4. 88.

191 f. Arrian gives similar advice in regard to greyhounds (25.9): "Some one should follow up quickly as soon as the hare is caught, before the dogs are gorged with her blood. Not that the flesh of a hare is to be accounted of much worth by a person who courses for the beauty of the sport, but it is a bad thing to teach a greyhound to eat a hare." Xenophon, on the other hand, recommends that, after the hare is caught, the carcass be given the young hounds to tear in pieces (7. 9).

192. CARPERE: has the force of *discindere*; cf. Ov. Met. 10. 43: "*nec carpsere iecur uolucres*."

193. This verse and the five following verses are an obvious imitation of Verg. G. 3. 67-71:

"subeunt morbi tristisque senectus
et labor, et durae rapit inclementia mortis.
semper erunt, quarum mutari corpora malis:
semper enim refice ac, ne post amissa requiras,
anteueni et subolem armento sortire quotannis."

REPARARE: *to renew*; cf. Ov. Met. 1. 363.

195-224. The poet begins a general discussion of the diseases of dogs but devotes most of his attention to rabies and the method of curing it. Grattius also treats of the different maladies with which dogs are afflicted but there is little similarity between the two poems. Nemesianus imitates Vergil directly in his introduction of the subject while Grattius begins in a quite different fashion, 344:

"haec tua militia est. quin et Mauortia bello
uolnera et errantis per tot diuertia morbos
causasque adfectusque canum tua cura tuerist."

195. SCABIES SORDIDA: cf. Verg. G. 3. 441, *turpis*
. . . . *scabies*. UENIS: cf. *cubili* v. 148.

196 f. MULTAMQUE CANES DANT STRAGEM: must be taken with passive significance. In order to remove the awkwardness of the expression, Burmann proposed to alter it thus: *multamque cani discrimine nullo dat stragem*. But *dant stragem* may be compared with Verg. A. 2. 310, *dedit ampla ruinam . . . domus*.

198. SORTIRE GREGEM: *select the pack*. SUFFECTA PROLE: *by supplying new stock*; cf. Verg. G. 3. 65: "atque aliam ex alia generando suffice prolem."

199. ACIDOS BACCHI LATICES: cf. Verg. G. 3. 509: "profuit inserto latices infundere cornu—Lenaeos." TRITONIDE OLIUA: *oliuo* is the reading of the MSS., *oliua* of the Vulgate. Postgate rejects both, suggesting as a possible emendation *leui*, or *olenti*, the conjecture of Schenkl. *Τριτωνίς*, as *Τριτογένεια*, was an epithet of doubtful origin applied to Athena. There was a lake *Tritonis* in Libya from which, according to an old legend, the goddess was born (Herod. 4. 180). There was also a spring in Arcadia of that name, connected by legend with the birth of Athena (Paus. 8. 26. 6). This feminine patronymic appears frequently in Latin as a noun, e. g. Stat. Silv. 2. 7. 28; Verg. A. 2. 226. But it also is used as an adjective—*of or belonging to Athena*; cf. Ov. Her. 6. 47: "quid mihi cum Minyis, quid cum Tritonide pinu?" Hence the reading of the Vulgate, *Tritonide oliua*, *the olive of Athena*, is probably correct.

201. TEPIDOQUE OSTENDERE SOLI: Serenus Sammonicus, after prescribing remedies for the mange, adds (6. 80): "conuenit hinc tepido lita tradere corpora soli." Grattius gives similar advice, 421 ff.

202. TINEAS: probably the same as the *ricini*, for removing which Varro (R. R. 2. 9. 14) and Columella (7. 13. 1) prescribe ointments. CANDENTI CULTRO: i. e. heated for cauterizing.

203. CAELESTI CORRUPTO SIDERE: *sidus* was explained by Barth as the air, by Wernsdorf as the sky, by Stern as the sun. Ulitius thought that *sidus* referred to a constellation; that this constellation was designated as Cancer by the description of the sun in verses 205-6 (he compares *segnes radios* with vv. 157-8) and as Leo by verses 207-8. But verses 205-6 evidently refer to an eclipse of the sun and can scarcely be a description of the sun when entering Cancer. *caelesti corrupto sidere* must be a general term, with an explanatory instance added in the following *cum* clause: *whether this emanates from a tainted heavenly body, when Phoebus hurls sluggish rays from the gloomy sky*, etc. The eclipse of the sun is, then, an illustration of such a tainted condition of the sky. Pestilence and disease were frequently attributed to poisonous atmospheric conditions. Cf. Verg. G. 3. 478: "hic quondam morbo caeli miseranda coorta est—tempestas." A. 3. 138: "corrupto caeli tractu." Claudian uses the same phrase as Nemesianus, 15. 40: "crebras corrupto sidere mortes."

206. ATTONITO PALLENS CAPUT EXSERIT ORBE: pictures the sun's countenance as it passes from beneath the eclipse. Barth thought that *orbi* should be read and that *attonito orbi* referred to the earth amazed at the prodigy. But *attonito orbe* is used of the orb of the sun astonished at suffering the eclipse: *puts forth a pallid face from his astonished orb*. Such an expression—as if the sun were distinct from its orb—is not unusual; cf. Verg. G. 1. 442, *medioque refugerit orbe*; Avien. Arat. 1568, *medioque recedens orbe*.

207 f. MAGIS: see note on verse 160. LEONIS: the sun entered *Leo* at the hottest season of the year. At the same time the dog star *Sirius* rose and this was considered especially responsible for the rabies of dogs; cf. Pliny N. H. 2. 47. 47. 123: "ardentissimo autem aestatis tempore exoritur caniculae sidus sole primam partem leonis ingrediente;" 2. 40. 40. 107: "canes quidem toto eo spatio maxime in rabiem agi non est dubium." TERGA QUATIT: cf. Sen. Oed. 40: "sed ignes auget aestiferi canis—Titan, leonis terga Nemeaei premens."

208. HOC: so indefinite as to cause difficulty of interpretation. Ulitius suggested the correction *hos* which would make *Phoebus* the subject of *inuiscerat*. *hoc* is best interpreted as the object of the verb. It then refers to *letale periculum* which, in the form of a neuter pronoun, is the subject of the preceding main verb *manat* and object understood with the following verb *exhalat*. INUISCERAT: lit. to put into the vitals; post-classical. CANIBUS BLANDIS: an imitation of Verg. G. 3. 496: "hinc canibus blandis rabies uenit."

211. CONCRESCUNT: *thicken*. SEMINA FLAMMAE: cf. Verg. A. 6. 6, *semina flammae*.

214. PROSILIT: "uermiculum respicit de quo Grat. v. 387," Wernsdorf. But Nemesianus has made no mention of a worm as the cause of hydrophobia, although Grattius and Pliny both (N. H. 29. 4. 32. 100) treat of it. The subject of *prosilit* is the same as that of *agitat*. The poet has not been able to name definitely the cause of the disease or what it is, so he calls it merely a *deadly evil* and refers to it throughout by a neuter pronoun: *and with the dark poison foaming it leaps into the ferocious jaws*. Sterns' translation of this passage is admirable:

"Was es auch sei, es wühlt tief unter dem Herzen das Mark auf,
Und in den grimmigen Rachen, bedeckt mit schwärzlichem
Giftschaum

Stürzt es hervor, und es zwingt zu des Zahn's wuthflammenden
Angriff."

216 f. UIROSA CASTOREA: cf. Verg. G. 1. 58: "uirosaque Pontus castorea." Castoreum is a reddish brown substance with strong odor secreted by the beaver. Pliny treats at length of its medicinal qualities (N. H. 32. 3. 13. 26). DOMABIS: fig. to crush or powder. After drying, the castoreum forms a hard substance.

218. Powdered ivory was supposed to have medicinal value, (cf. Pliny N. H. 28. 8. 24. 88; Dioscor. 2. 61).

220. LACTIS FLUORES: an unusual expression which occurs also in Nemes. Ecl. 3. 68: "nox iubet, uberibus suadens siccare fluorem—lactis."

221 f. NON CUNCTANTES HAUSTUS: i. e. without sticking to the throat as the powder of castoreum and ivory unmixed with milk would do. INFUNDERE CORNU INSERTO: cf. Verg. G. 3. 509: *inserto infundere cornu*.

223. BLANDAS COMPONERE MENTES: *blandas* is used proleptically.

224-238. The poet touches briefly upon the various breeds of dogs and their characteristics but promises to enlarge upon the subject later.

224. See note on verse 122.

225. PASCENDUM CATULOS: the impersonal gerundive with object in the accusative is used in early and in late Latin. Although rare in the classical period, it occurs frequently in Varro who holds to the old-fashioned usages (see Kühner-Stegmann, *Ausf. lat. Gramm.* 2¹ p. 734).

226. VELOCES: Grattius describes the British dogs as of poor appearance but remarkable courage (175 ff.). Oppian praises their powers of scent and their courage (I. 468 ff.).

227. PANNONICAE STIRPIS ORIGO: *the lineage of the Pannonian breed*. The combination of a substantive with synonymous genitive was one of the pleonasms of the *tumor Africus* (see Sittl, *Lokale Verschiedenheiten der lat. Sprache*, p. 92). The Pannonian dogs stand at the head of Oppian's list of the well known breeds (I. 371).

228. DE SANGUINE HIBERO: it is doubtful whether these Iberian dogs were from the Iberia of Asia or of Europe. The Iberians of Asia were neighbors of the Albanians and Strabo tells us that the people of this region were extremely fond of hunting (II. 4. 5). Oppian mentions the Iberian dogs (I. 371) but throws no light on the question of their geographical habitat.

229 f. That Nemesianus alone is acquainted with the Libyan dogs is perhaps another indication that he was a native of Africa. These Libyan dogs are not to be identified with the Egyptian dogs which Oppian mentions, since he describes them as watch dogs (I. 374).

231 ff. These Etruscan dogs are evidently similar to the Umbrian described by Grattius thus, 171:

"at fugit aduersos idem quos repperit hostis

Umber: quanta fides, utinam, et sollertia naris
tanta foret uirtus et tantum uellet in armis."

Nemesian's careful description of the ability of these dogs to follow a scent and the fact that he says they are unlike the

catulis uelocibus is another argument in favor of considering that the *catuli ueloces* are greyhounds.

233. DISSIMILESQUE CATULIS UELOCIBUS ARTUS: compendiary comparison.

234. HAUD: In the period of late Latin *haud* rarely appears. By many writers of the third century A. D.—e. g. Cypr., Commod., Min. Fel.—it was completely neglected (see Planer, *De haud et haudquaquam negationum*, p. 18). PRAEDAE: *praeda*, the reading of the MSS. and of the Aldine edition is impossible; *praedae*, the correction of Barth and Ulitius, is an epeexegetic genitive (cf. Dräger, *Syntax*, I. p. 466).

235. ODORATO PRATO: Wernsdorf explains: "quod odorem ferarum uestigiis inhaerentem seruat. Gratius v. 223 uocat 'signa uapore ferino intemerata.'" Ulitius, interpreting in the same fashion, compares Verg. A. 4. 132, *odora canum uis*. But *odorato* does not necessarily refer to the scent of the wild beast. It may be interpreted simply as *fragrant*. Xenophon speaks of the difficulty of following a scent in the spring because of the perfume of the flowers and growing things (Cyn. 5. 5). Hence the poet is emphasizing the skill of the Etruscan dogs when he says that they follow the trail even in the *fragrant meadow*.

237. NARESQUE SAGACES: *keen scent*, the distinctive quality of dogs of this type. So the Umbrian is described by Silius Italicus, 3. 295: "aut exigit Umber—nare sagax e calle feras."

238–298. The horses and hunting equipment have not yet been touched upon. The poet turns first to a discussion of the horses.

240. CORNIPEDES: *cornipes* appearing at first only as an epithet of the horse (Verg. A. 7. 779; 6. 591), later came to be used as a substantive. Silius and Statius use it most frequently thus (see Rittweger, *Die poetischen Ausdrücke für Pferd*, *Archiv f. lat. Lexikogr.* 7. p. 326). GRAECIA: the horses of Greece, especially those of Argolis, Elis, Thessaly, and Epirus, were highly valued in antiquity (see O. Keller, *Die Antike Tierwelt*, I. pp. 227–9). Grattius discusses in more detail the various breeds of horses, 497 ff.

241. CAPPADOCUMQUE: the Cappadocian horses were especially famous. Vegetius, *Mulom.* 3. 6. 4, says: "curribus Cappadocum gloriosa nobilitas, Hispanorum par uel proxima in circo

creditor palma." Oppian describes them as swift, spirited, and especially suitable for hunting (Cyn. I. 198 ff.). NOTAS: *distinguishing characteristics*; so Grattius, 497: "restat equos finire notis." REFERAT: *reproduce*; cf. Verg. G. 3. 128: "inualidique patrum referant ieiunia nati."

242. This verse, which is obviously corrupt in the MSS., seems to defy any satisfactory emendation. Some of the early editors (Ulit. and Burm.) merely changed to *palmis*: *fortified with the recent victories of their sires*. Gronovius suggested the following correction: *armenti et palmas numeret grex omnis auorum*. But *armenti*, which must limit *propago*, seems redundant. Wernsdorf decided that *armata* was the Greek word ἀρματα, used by the poet for *currus* in the sense of *chariot victory*. He would then read the verse with the *numeret* of Gronovius: *Harmataque et palmas numeret grex omnis auorum*. Since no similar use of ἀρματα is found in Latin, this interpretation is not satisfactory. Stern proposed the following reading: *armata ut palmis superet grex omnis auorum*, and interpreted thus: "Cappadocum notas et insignia monstret generosa propago, sicut olim auorum grex palmis fuit insignita et inter relicuos eminent." Postgate's suggestion, *superet*, seems to be the logical word to replace *nuper* since we then have a verb parallel to *referat* and governing *palmas*. The latter part of the verse is then satisfactory in meaning: *let every herd surpass the palms of their sires*. *palma*, referring to victory in the races, is frequently used to indicate the merits of a horse; cf. Grattius, 531: "quos signat Achaia palma;" Verg. G. 1. 59: "Eliadum palmas Epiros equarum." But although the correction of *nuper* to *superet* seems fairly certain, *armata* remains as the major difficulty. If one more might be added to the numerous proposed corrections, none of which seems entirely satisfactory, I would suggest *praemiaque et palmas superet grex omnis auorum*; an imitation indeed of Verg. G. 3. 49: "seu quis Olympicae miratus praemia palmae—pascet equos." In view of the numerous passages in which Nemesianus has followed closely the third Georgic, such an imitation would not be strange here.

243 ff. This description of a thoroughbred horse is especially similar to that of Vergil, G. 3. 79 ff., and to that of Oppian, Cyn. I. 178 ff.

243. AMPLA AEQUORA: *broad, level surfaces*.

244. IMMODICUMQUE LATUS: cf. Verg. G. 3. 54: "tum longo nullus lateri modus."

245 f. ARDUA FRONS: cf. Verg. G. 3. 79: "illi ardua ceruix—argutumque caput." AURESQUE AGILES: Vergil expresses the same thought by *mical auribus*, G. 3. 84. CAPITISQUE DECORI ALTUS HONOS: *the high-held grace of a splendid head. capitisque decori* is Baehrens' correction of the reading of A, *capitisque decoris*; *capitique decoro*, the reading of C and of the Aldine edition, breaks the logical structure of the sentence.

246. OCULIQUE UAGO SPLENDORE MICANTES: cf. Opp. Cyn. 1. 183: *δμμα τὸρὸν, πυρσωπὸν, ἐπισκυνίῳσι δαφουόν.*

247. PLURIMA . . . CERUIX: *a powerful neck*; cf. Verg. G. 3. 51: "optuma toruae—forma bouis, cui turpe caput cui plurima ceruix."

248. Cf. Verg. G. 3. 85: "collectumque premens uoluit sub naribus ignem."

249 f. UNGULA TERRAM CREBRA FERIT: cf. Verg. G. 3. 499: "et pede terram—crebra ferit." *crebra* may be, as in the passage from Vergil, the neuter adjective as an inner object, used adverbially, but more probably limits *ungula* with adverbial force.

250. UIRTUSQUE ARTUS ANIMOSA FATIGAT: *his spirited mettles wearies his limbs.*

251 f. GENS: used figuratively for *region* or *country*. TRANS ARDUA CALPES CULMINA: Calpe, the modern rock of Gibraltar, formed one of the ancient *pillars of Hercules*. The southern pillar, on the African coast, was called Abyla (see Avien. Perieg. 106 ff.). Nemesianus is evidently in Africa since he refers to the Spaniards as situated beyond Calpe.

253. Oppian praises the Spanish horses especially for their fleetness, comparing them in this respect with the eagle, the hawk, or the dolphin (Cyn. 1. 278 ff.).

255. SPIRABILE FLUMEN: *flumen* must be the correct reading although A, B, and the Aldine edition have *numen*: *and puffing they roll forth mighty blasts, a river of breath.* Cf. Val. Flac. 7. 571: "taurus et immani profluit turbine flammas arduus atque atro uoluens incendia fluctu."

256. ET LUMINA UIUIDA TORQUENT: cf. Verg. G. 3. 433, *flammantia lumina torquens.*

257. TREMULI: *quivering* or *restless*, as Vergil's *tremi artus*, G. 3. 84.

258. NEC SEGNES MULCENT AURES: Stern interpreted *mulcent aures* as *vehementer agitant*, comparing the use of *mulcere* in Lucr. 4. 139: "nubes aera mulcentes motu." Such an interpretation is directly opposed to the natural meaning of *mulcere*. From the meaning *to make quiet* or *compose* (cf. Verg. A. 1. 66, *mulcere fluctus*) it here acquires the significance *to droop: nor do they lazily droop their ears*. So *remulcere* is used by Vergil, A. 11. 812: "caudamque remulcens—subiecit pautantem utero siluasque petiuit." Cf. Ap. Met. 7. 16, *remulsis auribus*, of the ears laid back close to the head.

259. SONIPES: poetical as *cornipes* (see Rittweger, *Die poetischen Ausdrücke für Pferd, Archiv f. lat. Lexikogr.* 7. p. 326). MAURUSIA TELLUS: Oppian praises the Mauretanian horses for their speed and endurance (Cyn. 1. 289). The testimony of Nemesianus and Oppian, in regard to the horses of Mauretania, is interesting since from this region came the Barbary horse, the progenitor of the English thoroughbred.

260. MODO SIT: may be either a clause of proviso or a parenthetical jussive subjunctive. Such a use illustrates clearly the development of clauses of proviso from jussive and prohibitive subjunctives (see Bennett, *Syntax of Early Latin*, 1. p. 268). GENTILI SANGUINE FIRMUS: i. e. of pure native stock.

261. The Mazaces were a people of Mauretania. COLORATUS: *swarthy*; an epithet applied by Vergil also to the Ethiopians, G. 4. 292, *coloratis ab Indis*; cf. Ov. Am. 1. 14. 6: *colorati Seres*.

263 ff. Livy also describes the poor appearance of the Numidian horses, which were ridden without bridles, 35. 11. 7: "nihil primo adspectu contemptius; equi hominesque paululi et graciles, discinctus et inermis eques equi sine frenis, deformis ipse cursus rigida ceruice et extento capite currentium."

264. OLLIS: an archaism; see note on *taceam* v. 69. INFRENES: the Moorish custom of riding the horse without a bridle is frequently mentioned; cf. Claud. 15. 439: "Sonipes ignarus habenae;—uirga regit."

Luc. 4. 682: "et gens, quae nudo residens Massylia dorso ora leui flectit frenorum nescia uirga."

UTERQUE: i. e. both the Maurentianian and Mazacian horses.

265. DEUERBERET: the reading of A and B, *diuerberet* of C and the Aldine edition. Wernsdorf explained *diuerberet* thus: "significare uidetur, utrimque uerberet quasi sit compositum ut dilogia, diuerbium, dispicio." But such an interpretation of *diuerberet* is doubtful since it regularly means to *cleave* or *divide*. *deuerberet*, the reading of A and B, is to be preferred, since *deuerberare* occurs in Terence with the meaning to *thrash soundly* (Phorm. 327). From the context it is clear that the verb, in this passage, means to *lash: the neck lashes with the mane the sloping shoulders*. The subjunctive mood of *deuerberet* cannot be explained as due to any difference between the nature of this *quod* clause and the preceding one which has the indicative. Such change of mood in dependent clauses of apparently the same significance is found occasionally in poetry, e. g. Prop. 4. 4. 10; 2. 16. 29. (See Dressler, *Constructionswechsel und Inconcinuität bei den römischen Historikern*, p. 14, note.)

266. LASCIAQUE COLLA SECUTUS: when a bridle is used, the horse's head is first turned in the direction in which the rider wishes him to go; so he may be said literally to *follow his neck*. Similarly these horses, which were ridden without bridles, were guided by the touch of a switch upon the head; cf. Sil. Ital. 1. 215: "hic passim exultant Numidae, gens inscia freni, quis inter geminas per ludum mobilis aures quadrupedem flectit non cedens uirga lupatis." *lasciua* pictures the freedom from the restraint of a bridle. COLLA: a poetical plural (see Maas, *Studien zum poetischen Plural*, *Archiv f. lat. Lexikogr.* 12. p. 541).

267. IN OBSEQUIUM: denotes the result of the action of the verb: *obeys to the point of ready compliance under the control of the pliant switch*. (For such uses of *in* with the accusative see Kühner-Stegmann, *Ausf. lat. Gramm.* 2¹. p. 567 d.)

268. Ausonius refers to these words of Nemesianus, Grat. Act. 27: "mirabamur poetam, qui infrenos dixerat Numidas (Verg. A. 4. 41), et illum alterum, qui ita collegerat ut diceret in equitando uerbera et praecepta esse fugae et praecepta sistendi."

269. PROMISSI: Wernsdorf joined with *campi* and interpreted as *longi, porrecti, patentis*. But *promissi* with this meaning would be unusual, since it is usually applied to the hair or beard; it would also be redundant with *campi* after the epithet *spatiosa*. Heinsius and Burmann corrected *promissi* to *permissi*, comparing

Grattius, 227: "spatiis qualis permissa Lechaeis—Thessalium quadriga decus." But why should we not interpret *promissi*, according to its component parts, as *sent forth*? A similar use occurs in Lucretius 4. 681: "tum fissa ferarum—ungula quo tulerit gressum permissa canum uis—ducit." Munro, in his fourth edition of Lucretius, retains the *promissa* of the MSS., following N. P. Howard who first championed the retention of *promissa*, with the force of *emissa* or *porrotenus missa*, and cited appositively Nemes. Cyn. 269 (*Journal of Phil.* I. p. 131). W. A. Merrill also reads *promissa* and compares Pliny 16. 107: "nec ulla arborum audius se promittit."

271. AUIDOS: i. e. eager to win.

272 ff. The introduction of this highly poetical simile is scarcely in accord with the prosaic style of the rest of the poem. Nemesianus is imitating Vergil who compares the swiftness of the horse to Aquilo (G. 3. 196 ff.).

272. NEREI: with synizesis as Verg. A. 8. 383; 10. 764.

273. Boreas dwelt in a cave of Mt. Haemus in Thrace (Callim. Hymn. in Del. 63); hence the epithet *Thracian* is frequent. SUPEREXTULIT: an unusual compound. Pinder thought that *super* had the meaning *above—beside the other winds*, to mark the superior power of Boreas. The verb probably means no more than, *has lifted himself up* from his cave.

274. EXTERRUIT: i. e. *has roused up* or *ruffled*.

275. CESSERUNT: gnomic perfect, as frequently in comparisons in order to represent the action more vividly (see Kühner-Stegmann, *Ausf. lat. Gramm.* 2¹, p. 132): *all the winds withdraw from the turbulent deep*. This is the main point of the poet's comparison but he continues the picture and we infer that Boreas sweeping over the waves is to be compared with the horse sweeping on to victory after he has vanquished his rivals.

276 f. SUPER FLUCTUS: Baehrens reads *pater fluctus*, i. e. *Neptune*, presumably considering this passage an imitation of Verg. A. 1. 127, where Neptune is described: "et alto—prospiciens summa placidum caput extulit unda." But the poet is describing Boreas and there is no confusion in the figure if we consider Boreas the subject of *eminet*. For Boreas is not pictured as thrusting forth his head from the sea after arising from his Thracian cave (v. 273), although G. Curcio considers that the

simile is thus confused (*Rivista di. Fil.* 27. p. 458). But we are rather to see him as a god sweeping furiously over the sea in the midst of the foaming waves. *pelago* is not to be joined with *eminet* but with *conspicuum*: *he towers over the waves with head far seen upon the deep*. SPUMANTI MURMURE: *with foaming blast; supmanti*, an epithet descriptive of the wind's effect upon the waves, is transferred to the wind.

277. CONSPICUUM CAPUT: Greek accusative. Cf. Hor. C. 3. 16. 19, *late conspicuum tollere uerlicem*.

278. *All the throng of Nereids are dazed, admiring him as he passes over their waters*. *euntem* may be taken as the object of *mirata* or of *stupet* used transitively.

279 f. The strength of the African horses matures slowly but lasts even in old age.

280. ETIAM: probably to be taken as a connective, *and at the same time*, rather than with *emerito*. EMERITO AEUO: *veteran old age*.

281. UIRTUS: applies to both mental and physical excellence. SUIS ANNIS: in its own time, i. e. at the proper time or at maturity. The poet implies that precocious development is not lasting.

282. EST PASSA: gnostic perfect.

284. UENAMQIE FERI: cf. Verg. G. 3. 460, *ferire salientem sanguine uenam*. Vegetius describes at length the method of bleeding animals, Mulom. 1. 22. UETERESQUE LABORES: i. e. previous defects or diseases.

285. ASPECTA: a rare use with the infinitive.

286. MOX: *soon thereafter*.

287. DISTENTO ROBORE: "id est diffuso in uenas et artus bono succo, ex quo robur," Wernsdorf. But *distento* does not have the meaning *diffused*. The epithet should be properly applied to the limbs, i. e. *filled out with strength or vigor*. So Vergil uses *distendere* of fattening a horse, G. 3. 124: "impudent curas denso distendere pingui." With the epithet transferred to *robore* we can only translate: *and molds the sleek limbs with increased vigor*.

288 f. UIARUM LONGA: this use of an adjective with partitive genitive, instead of adjective and noun, was frequent in Greek poetry but rare in Latin (see Kühner-Stegmann, *Ausf. lat. Gram.* 2¹. p. 425).

292. CULMOSQUE ARMARIT ARISTIS: the reading of the MSS. is *culmusque armarit aristas*. But what could be the meaning of such a clause as, *when the stalk has armed the ears of grain?* The logical order of thought seems exactly reversed. Dracontius phrases the idea as we expect it, Rom. 3. 3:

“nam rore maritat

arua suo uel sole fouet uel temperat aestus
alternans elementa potens, ut reddat et umbras
montibus arboreis et culmos armet aristis.”

By our change in the reading of the MSS., *aestas* becomes the subject of *armarit* and the whole passage, as a description of summer, is much improved: *when summer has hardened the green stems and, parching the milky blades, has dried all the sap from the harvest and has armed the stalks with the spikes of grain, then remember, etc.*

294. PULUERE: perhaps *chaff*.

295. Cabaret-Dupaty interpreted *toros* as the litter for the horses: “Formez-leur une fraîche litière.” In view of the context this is absurd. The poet is advising that the horses be rubbed down: *take care to run your hand over the swelling muscles of the horses.*

296. PLAUSU: slapping the animal as a caress. *plaudo* is used with this significance; cf. Verg. G. 3. 186: “et plausae sonitum ceruicis amare.” A. 12. 85: “manibusque lacessunt—pectora plausa cauis.”

297. ALTORES: rare as an adjective. SUCOS: cf. *fortibus sucis*, v. 155.

298. COMITUMQUE ANIMOSA IUVENTUS: the hunting companions. Wernsdorf thought that these were the same as the *socios* of Grattius, v. 335, but Grattius is evidently referring to the dogs.

299–325. The nets and feathers for the *formido* are an important part of the hunting equipment. After touching upon these, the poet is ready to depict the actual pleasures of the chase. But at this point the poem ends abruptly.

299. NEC NON ET: such a pleonastic conjunction of particles is noted by Sittl (*Lokale Verschiedenheiten der lat. Sprache*, p. 98) and by Kübler (*Die lat. Sprache auf afrikan. Inschriften*, 8. p. 181) as frequent in African Latinity. But *nec non et* occurs in the

classical period and is used especially by Vergil (e. g. G. 2. 53; A. 1. 707, 748) whom Nemesianus is probably imitating in its use.

299 ff. Xenophon, Cyn. 6. 5-10, describes three varieties of hunting nets. The *δίκτυον*, which was used to enclose large tracts of country, corresponded to the Latin *rete*. Nemesianus indicates this distinction by his words *longoque meantia retia tractu*. The *ἀρκυς*, or tunnel net, was made with a bag into which the wild beast was driven. The *cassis* was evidently similar. Seneca describes the efforts of a wild beast to escape from its entangling meshes, Agam. 892:

"ut altis hispidus siluis aper
cum casse uinctus temptat egressus tamen
artatque motu uincla et in cassum furit."

Grattius describes the construction of the *cassis*, 28 ff. The *ἐνὸδιον*, or road net, was comparatively small and was placed across roads or paths to prevent the quarry from escaping. Since Nemesianus names three specific kinds of nets, the *πлага* was probably the same as the *ἐνὸδιον*, although we have no definite information as to its form and it is frequently used as a general term for hunting nets; cf. Hor. C. 1. 1. 28; Ep. 2. 32. (On the subject of hunting nets, see Yates, *Textrinum Antiquorum*, p. 412 ff.; Blümner, *Römische Privat-Allertümer*, p. 517 ff.)

300. LONGOQUE MEANTIA RETIA TRACTU: the nets were extended in a curved line of considerable length and into this space the animals were driven. For a similar phrase cf. Grattius, 219, *nec uasa tenentia longe*.

302. SERUARE MODUM MACULIS LINOQUE TENACI: to keep the meshes and threads the correct size. The threads were composed of several strands, the number of which depended on the kind of net. Concerning the size of the meshes and threads for various nets, see Xenophon, Cyn. 2. 4-5; 10. 2. Pliny tells us of nets made from the flax of Cumae in which the threads were composed of 150 strands (N. H. 19. 1. 2. 11).

303 ff. When the nets were set up they were flanked by cords, *lineae*, to which, as well as to the nets, feathers of bright color were attached. These frightened the game and drove it on into the nets. This arrangement was called the *formido*; cf. Sen. Dial. 4. 11. 5: "nec mirum est, cum maximos ferarum greges linea pennis distincta contineat, et in insidias agat, ab ipso effectu dicta formido." Verg. A. 12. 750:

"ceruom aut puniceae saeptum formidine pennae
uenator cursu canis et latratibus instat."

Grattius gives a description of the *formido*, 75 ff.; Oppian, Cyn. 4. 384 ff.

304. UOLUCRESQUE METU CONCLUDERE PRAEDAS: cf. Sen. Phaedr. 46: "picta rubenti linea pinna—uano cludat terrore feras."

305. The *linea* should have feathers from different kinds of birds arranged upon it (*digerat*) and fastened to it (*innexas*).

306. The *formido* was designed especially to catch the stag but Grattius (85–8) as well as Nemesianus asserts that it was used for other wild beasts.

307 f. The feathers by their brilliancy frighten them as the lightning flashes of the sky.

308. LINIQUE SAEPTUM: the general term for the whole enclosure, embracing both net and *formido*, was *indago*; cf. Verg. A. 4. 121: "dum trepidant alae saltusque indagine cingunt." LINI: *linum*, properly the thread of the net, was used frequently by metonymy for the net; cf. Ov. Met. 7. 807, *lina* *nodosa*.

309. UARIO UENENO: *with dyes of various color*. Grattius also advises dying the feathers, 85: "ast ubi lentae—interdum Libyco fucantur sandyce pennae."

310. CURABIS: the reading of the MSS., *cura tibi*, is faulty since the full expression should be *cura tibi sit* or at least *cura sit*. *curabis* is the correction of Haupt (see *Opusc.* I. p. 403).

311. TENDERE: *tempore* is the reading of the MSS., *tendere*, the correction of Ulitius. ALTERNOSQUE METUS: has reference to the white and colored feathers placed alternately. Grattius advises mingling the feathers of the vulture with those of the swan and adds, 80: "meliusque alterna ualet res." SUBTEMINE LONGO: figure taken from weaving. The cord to which the feathers were attached represents the woof or thread woven across the warp.

312. The feathers of the vulture were considered especially effective for the *formido* because of their smell; cf. Grattius, 79: "at uolture dirus ab atro—turbat odor siluas." Luc. 4. 437: "sic dum pauidos formidine ceruos—claudat odoratae metuentis aera pennae."

313. MAGNARUM AVIUM: perhaps ostriches, since these mighty birds were found especially in the plains and deserts of Africa. (See O. Keller, *Die Antike Tierwelt*, 2. p. 171.)

314. CYCNIQUE SENES: cf. *plumamque senilem*, v. 37.

315 f. The wading birds, such as storks, herons, and flamingoes, would be especially valuable for their plumage.

316. PELLITOSQUE PEDES: *webbed feet*, as most of the waders have. Pliny uses the term *palmipedes* in reference to the aquatic birds (N. H. 10. 11. 13. 29).

317. HINC: Wernsdorf interpreted *hinc* as *from the water fowls* and the following *illic* as *in the rivers and marshes*. Such an interpretation is forced. *hinc* and *illic* must refer to Libya although the logical connection is broken by the interposition of verses 314-16. Birds of brilliant plumage, such as flamingoes, are most common in Africa. MAGE: an archaism, as *ollis*, v. 264. PUNICEAS: sc. *pennas*. The red feathers were especially desirable for the *formido*; cf. Verg. G. 3. 372: "puniceaeue agitant puidos formidine pinnae." NATIUO MUNERE: *in natural state*, as opposed to the dyed feathers.

319. RUBESCERE LUTO: *lutum* was properly a reddish yellow since Pliny declares it was used for the flame-colored bridal veil (N. H. 21. 8. 22. 46).

320. UERNARE: to be gay in color as the meadows in the spring time.

321. HIEMIS SUB TEMPUS AQUOSAE: Xenophon, Arrian, and Oppian agree in recommending spring and autumn as the best seasons for hunting. Other writers, however, agree with Nemesianus in considering winter the proper season; cf. Hor. C. 1. 1. 25; Ep. 2. 29; Verg. G. 1. 307 ff. HIEMIS AQUOSAE: cf. Verg. Ecl. 10. 66: *hiemis aquosae*

324. UENEMUR DUM MANE NOUUM: cf. Verg. G. 3. 325: "carpamus dum mane nouom, dum gramina canent."

324-5. Cf. Sen. Phaedr. 40:

"Nunc dimissi nare sagaci

captent auras

lustraque presso quaerant rostro

dum lux dubia est, dum signa pedum

roscida tellus impressa tenet."

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